ROBERTA WILLIAMS'

PHANTASMAGORIA

THE OFFICIAL SIERRA INSIDER'S GUIDE

"A cradle-to-grave exploration of Roberta Williams' $4-million masterpiece – the largest and most elaborate PC game ever produced."

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ISBN 0-87177-250-7

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PHANTASMAGORIA

THE OFFICIAL SIERRA INSIDER'S GUIDE

WRITTEN BY
Lorelei Shannon
DESIGNED BY
Lori Lucia

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Published by Sierra On-Line, Inc.
Oakhurst, California 93644

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TABLE OF CONTENTS

Introduction 1

The Mind Behind The Madness:
An Interview with Roberta Williams 4

Game Strategy
How This Book Works 16
Chapter 1 18
Chapter 2 25
Chapter 3 28
Chapter 4 35
Chapter 5 40
Chapter 6 43
Chapter 7 45
"Must-Do" Click Thru 54
Did You Try... 78
Object List 88
Maps 90

The Art and Music of *Phantasmagoria* 96
The Look of Horror:
An Interview with Andy Hoyos 97
The Architecture of Fear:
3-D Thrills and Gory Graphics 102
Danse Macabre:
Monsters and Music 108

The Production of *Phantasmagoria* 112
Direction of Dread:
An Interview with Peter Maris 113
Technology and Terror: . . . . . .
An Interview with Bill Crow 115
Severed Heads and Slimy Green Stuff:
Special Effects 119
Creepy Critters:
Phantasmagoria's Animal Handlers 122
Wild Talent:
Phantasmagoria's Phenomenal Cast 126
1. Victoria Morsell 127
2. David Homb 132
3. Robert Miano 135
4. V. Joy Lee 139
5. Steven Bailey 141
Web of Fear:
Programming a Nightmare 144
Taming the Beast:
The Project Manager's Monstrous Task 147

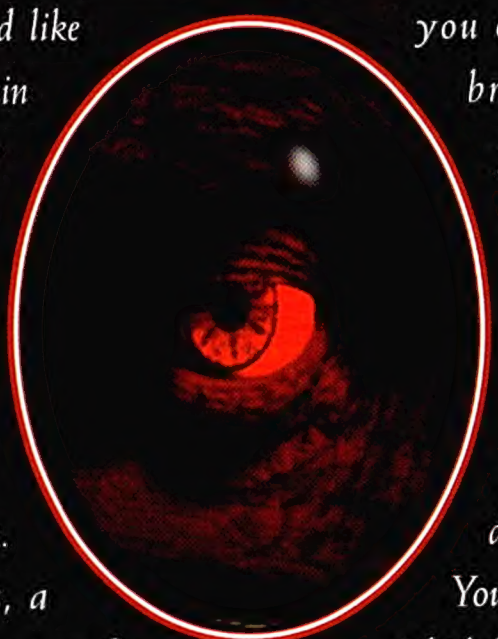
Selected Excerpts from the Diary of Zolton Carnovasch 152

Credits 178

Notes 183

Introduction

You're running. The storm howls and crashes. Branches snap with a sound like breaking bones. Rain whips across your face, stinging, cold, blinding. You are chilled to the bone, but you cannot stop. You don't dare. Lightning strikes, a blow from the hammers of Hell. Right behind you, a tree explodes. The storm wails, a demonic hunt, and you can feel the breath of the ravening hounds on the back of your neck. You stumble, you nearly fall. You open your mouth, gasping for breath, and the rain fills it and you choke, you can't breathe, you turn your eyes toward Heaven and you see them. A pair of lights, yellow as cat's eyes, glimmering in the distance. Windows. You run. The storm is right behind you. Branches claw at you like the bony hands of the dead. The roar of the thunder deafens you and the lightning fills your eyes with blinding fire and you scream, reaching out



for the impossible hope of salvation. You touch a face so twisted, so grotesque that it could not possibly be human. Your hand slides into a leering mouth lined with dripping fangs. You try to scream, but your throat constricts and your legs betray you and you are falling. As your vision dims, you expect the razored teeth to close on your hand but they do not. Your fingers slip down the wicked chin and close over a ring of cold iron. A doorknocker. You sag with relief. Wild laughter bubbles over your lips. It was just a doorknocker. You stand up, and pull the great ring back. Once, twice, three times it booms on the massive wooden door. You wait, shivering, as the storm rages around you, hungry and savage. You hear a shuffling footstep, the sound of a bolt being thrown. Slowly, the door

begins to open, with a sound like the shrieks of the damned. There is someone in the entryway, someone you can't quite see. Eyes glitter in the darkness. "Welcome," it says, in a rasping whisper. You take a step back. The storm howls its triumph, ready to pounce. You have no choice. You step over the threshold, out of the rain. Into the darkness. Into the unknown. Into the mind of Roberta Williams.

Say what?

Could Roberta Williams, the creator of the beloved, lighthearted fantasy game series *King's Quest*, have possibly created *Phantasmagoria*, the most terrifying game ever to scare the CD-ROMs out of you? Yep. 'Fraid so. How, you may ask, did this happen? Where did Roberta ever get the idea that she'd like to scare the pants off of people? Let's ask her, shall we?

The Mind Behind the Madness

In 1993 and `94, I had the honor and privilege of working with Roberta Williams on King's Quest VII. We worked closely together every day for months on end, and I got a good look at the charming imagination that has entertained millions of King's Quest fans for years. I also got to see her take slightly wicked glee in the creation of the Boogeyman, the Coroner, and the many other spooky characters that invaded King's Quest this time around, so I knew she had a dark side. I guess I just didn't know quite how dark, until I got a look at the script of Phantasmagoria. Once I could sleep with the lights off again, I decided to ask Roberta what could have inspired (or possessed) her to create such a hair-raising, nail-biting, cold-sweats-and-nightmares kind of game.

AN INTERVIEW WITH ROBERTA WILLIAMS

LORELEI: Okay, here it is. The question everyone is dying to ask you. Why did you decide to write a horror game?

ROBERTA: Because I really like the horror genre. I've wanted to do a horror game for years. At least six or seven or eight years. I designed a couple of horror games, but they never panned out. Horror has to scare you, and it's my opinion that up until a few years ago, the computer just wasn't capable of scaring you. Pixilated characters, tinny music, slow seek times – those don't exactly add up to nail-biting terror! I always just held off until CD-ROMs were faster, and we could use real actors. In my opinion, you need real people for a horror game. The protagonist has to be very real to the person watching the movie, reading the book, or playing the game. The player has to empathize with the character or it isn't going to work.

...up until a few years ago, the computer just wasn't capable of scaring you.

You have to feel for them, to like them, to relate to them. If you don't sort of bond with them, you won't fear for them. If you don't fear for them, you won't get that feeling of terror.

LORELEI: You won't get into it.

ROBERTA: Yes. You won't get into it. That doesn't mean it

wouldn't be fun, or have a good storyline, but the real issue is being afraid. To do that, you have to fear for that character. I felt like you wouldn't get that feeling until you had a real person on the screen.

LORELEI: What was your favorite horror movie as a kid?

ROBERTA: Ironically, when I was a kid I didn't watch horror movies. I was afraid of them. I was scared by a horror movie when I was four years old. Deathly scared! My dad took me to see it. Every Friday night this theatre near my house used to show horror movies, and my dad was into it and he went every week. I remember asking him if he would take me. I was very intrigued by him going every week. It's so interesting; I was only four, but I remember that whole evening so vividly, because it was so traumatic for me. (Roberta shakes her head.)

...I wanted to sleep with my parents, but they wouldn't let me. I screamed all night.

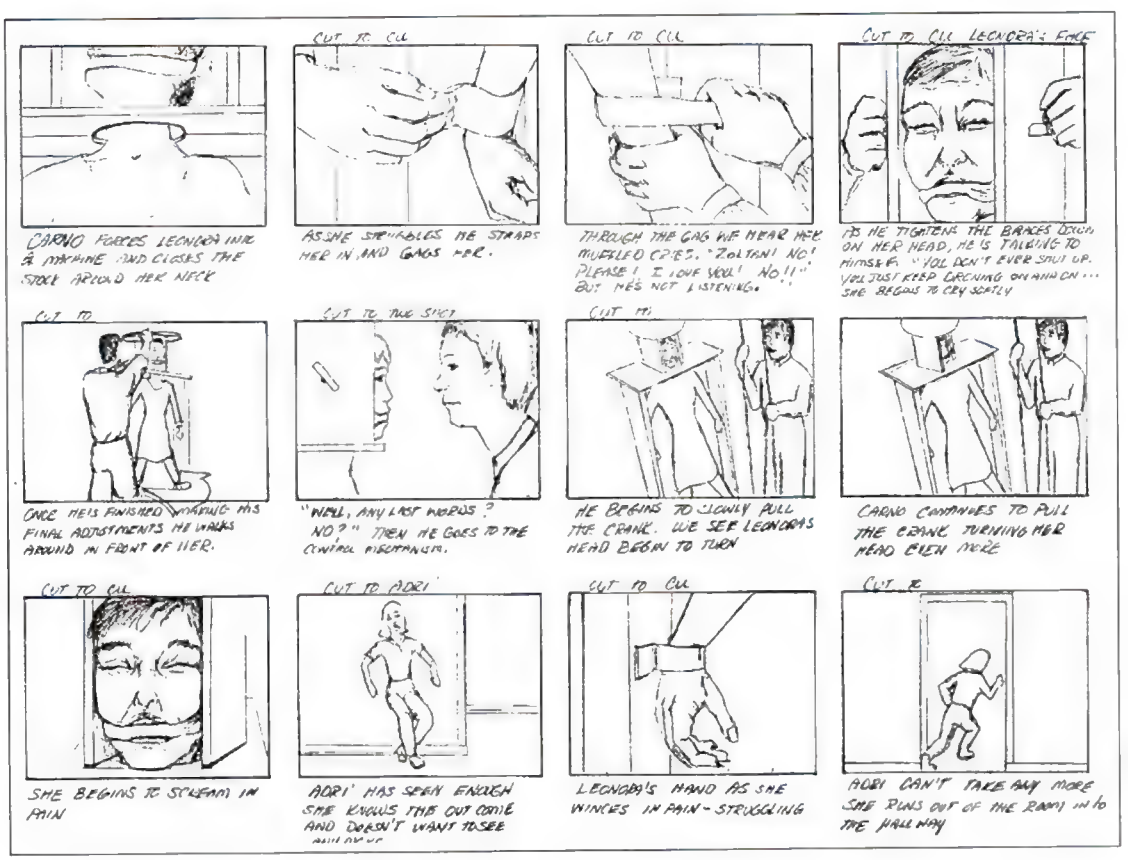
LORELEI: What was the movie?

ROBERTA: I just found out a few months ago! It turns out it was called *The Horror of the Black Museum*. I remember begging my dad, "take me to the movies! Take me to the movies!" and he said, "No, no, this is horror, and you'd get scared!" And I said "No, no, no, I won't be scared, I'm a big girl! I saw *King Kong*!" So some-

how, I managed to convince him to take me, and he really shouldn't have.

LORELEI: Persuasive even at that age.

ROBERTA: (laughs) Apparently, because he took me with him. I was so full of myself! I remember thinking, "Me and my dad! We're going to go somewhere and leave my Mom and my little brother at home!" I was so excited. But this movie...My recollection, as a four-year-old, is that it was horrible. The things I saw in it were so far beyond my four-year-old mind that it just totally, severely traumatized me. It was very graphic for a 60s horror movie.



People died in horrible ways. It was about all these torture implements in the Black Museum, you know, Scotland Yard's crime museum. It had all these implements that were used to kill people.

LORELEI: Like how?

ROBERTA: Somebody had killed someone in a tub of acid, and it was there, and somebody else sends his victim a pair of binoculars that would stab you through the eyes and into your brain...I don't remember them all. I guess it was all true, and that made it even worse! I went home screaming and I wanted to sleep with my parents, but they wouldn't let me. I screamed all night. For the next ten or eleven years, I had to sleep with my head completely under the covers.

...I guess I was trying to find out what the elements of fear really are.

LORELEI: So now you're going to return the favor to people everywhere?

ROBERTA: I know, isn't that weird? I wouldn't even go near horror until I was seventeen or so, but then I started watching it again.

LORELEI: Do you have a favorite horror movie or book now?

ROBERTA: I thought *Halloween* was really good. I like Stephen King—*The Shining*, and *Carrie*.

LORELEI: How did you get into the horror frame of mind when you were working on *Phantasmagoria*?

ROBERTA: I started reading and

watching everything I could get my hands on. I spent six months reading horror novels, watching scary movies, reading books on how to write horror, books on how to write horror movies, everything. I just saturated myself.

LORELEI: That must have done something exotic to your frame of mind!

ROBERTA: It did. It started creeping into my everyday life. I even asked people to tell me scary stories...I guess I was trying to find out what the elements of fear really are. I started having nightmares! I would wake up screaming...I finally had to stop with the horror stuff.

LORELEI: Was it hard to work on *King's Quest* and *Phantas* at the same time? Did you find them bleeding over into each other, so to speak?

ROBERTA: Not too badly. I tried to work on one or the other at any given time. There was that one time period when you and I

were working together on *King's Quest VII*, and I was trying to finish the *Phantas* script at the same time. That was pretty hard.

LORELEI: That was around the time we thought up Ooga Booga land for *King's Quest*, wasn't it?

ROBERTA: I think so. But I really did try to keep them separated.

LORELEI. No elves or fairies in *Phantasmagoria*?

ROBERTA: Nope!

LORELEI: It must have been tiring to work on two games at once.

ROBERTA: It was. Usually when I work on a game, I practically have it memorized. I'm not holding these two in my head as clearly as I usually do.

LORELEI: What do you like best about *Phantasmagoria*?

ROBERTA: I think the special effects. Some of them are really special, in a grotesque sort of way.

LORELEI: I loved 'em.

ROBERTA: (laughs) You would. They were really fun. I think they're going to be truly horrifying.

LORELEI: What was it like working with actors?

ROBERTA: I found it to be a very enjoyable experience. I went into it thinking that I would run into a lot of huge Hollywood egos—you know, "We're so great, and you're just a bunch of computer nerds"–but I didn't find that to be true at all. They were very professional, easy to work with, dedicated, and hardworking. I learned a lot from them. I got to learn about props, sets, costuming, cinematography, all sorts of things. There's so much involved in directing actors. I think it was a very valuable experience.

I heard there were people running for the doors during the filming of some of these effects.

LORELEI: Do you have any fun filming anecdotes to share?

ROBERTA: We had an animal day. That was great. There were two dogs, a cat, and a rat. An animal trainer came up from Hollywood. The cat, who was supposed to be Adrienne's cat, was very cooperative with his first three shots. A very professional actor cat! (laughs) But the last thing we wanted him to do, well, he just wouldn't do it. We

had to let him calm down, take a break, and wait a couple of hours before he felt like working again.

LORELEI: So your most temperamental actor was a cat.

ROBERTA: Yes! Some of the special effects days were really funny.

LORELEI: I heard there were people running for the doors during the filming of some of those effects.

ROBERTA: Yeah. I don't want to get too graphic, but we had some blood. There were things that had to be done to some heads...so we had fake heads made up. One lady's head had to be split open, and it took hours to set it up. I was surprised at how realistic it looked. I guess it was a little disgusting! After the head was split, we put it back together and took a picture of Tori with her head! (laughs) Let's see, what else. Oh! One of the actresses, who plays a comical character, was going to do a seance, to call forth a spirit. She had never done this before, and didn't expect it to work, but the spirit comes, and it manifests itself as ectoplasm.

One lady's head had to be split open, and it took hours to set up.

LORELEI: For those of you who don't know, that's gooey ghost slime.

ROBERTA: Right. We mixed up this stuff, and then we were trying to figure out how to make it look like it was coming out of her mouth. There was a lot of it!

LORELEI: What was it made of?

ROBERTA: Cellulose, I think, and water, and green food coloring.

LORELEI: Nasty!

ROBERTA: It was. Very. It looked like that green slime that kids play with.

LORELEI: How did you end up doing that? Did you have a big hose by the actress's head or something?

ROBERTA: We sure did! (cracks up) She was sitting there at the table, and we attached the vacuum cleaner hose to her shoulder (cracks up more) and the end of the hose was by her face. The camera was on the other side, see? The hose was about eight feet long, and it was full of that stuff.

LORELEI: That's a lot of green slime.

ROBERTA: And guess how it got

into the hose? Mark Seibert, our project manager, sucked it in there! He just stuck the vacuum hose into the bucket grabbed the other end, and (slurp! Disgusting sound effect)!

LORELEI: Oh my gosh! Siphoning slime!

ROBERTA: The hose was full, and it was really heavy. After we got it attached to her, Mark climbed up a ladder with the other end. The director said "Action!" and Mark just went (disgusting slime-blowing sound effect, then cracks up), and it just went "BLEH!" onto the table. We were all trying not to laugh!

LORELEI: Did you get it in one take?

ROBERTA: We didn't.

LORELEI: Oh no! Poor Mark!

ROBERTA: Yeah, he had to do it again. But it's going to look great!

I'll tell you, though, as soon as the director yelled "cut," we were all rolling on the floor laughing!

LORELEI: What was the hardest aspect of making *Phantas*?

ROBERTA: Getting the camera angles calculated and coordinated with the blocking of the actors. You had to have the props there—everything had to be ready for the shoot. Sometimes we'd get all ready, then realize we'd forgotten something, and have to start all over.

LORELEI: Some of these scenes took several hours to set up.

ROBERTA: They did, and we're talking about at least 600 scenes. The average was about an hour to set up, so some were shorter, and some were much longer.

LORELEI: It must have been hard being away from your family for so long. You were filming in California for the whole summer.

ROBERTA: Yes, but I would do it again. I learned a lot.

LORELEI: Do you think you'll do horror again?

ROBERTA: Probably not. It was fun, and I'm glad I did it, but it's not really my area. I'll leave it to you and Jane. (Jane Jensen, designer of *Gabriel Knight*.)

LORELEI: Do you know what your next project is going to be?

ROBERTA: I think it'll be *King's Quest VIII*. Or...it may be something totally new!

Whatever it is, we're all looking forward to it! As soon as we work up the courage to crawl out from under the covers, that is.

Game Strategy

How This Section Works

The whole point of playing Phantasmagoria *is to explore its mysteries for yourself, solve its puzzles, and cause the terrifying story to unfold. However, some puzzles may be so well hidden that you don't know where to begin. If this is your first experience with an adventure game, the whole thing may seem strange and baffling to you. If you feel you're really stuck at any point, look through this book until you find the question that best describes your problem.*

Think of this as your complete reference to Phantasmagoria. *The hint answers are arranged so that the first statement you read will usually be a subtle hint, and the last will be an outright solution. An answer with a red cross (†) beside it will be very specific, often giving you the exact actions to perform in order to solve the puzzle. We recommend you read only the hints you need and avoid reading the last answer of each question unless, of course, you're completely stumped. If you read every bulletted answer in this book, you'll complete the game very quickly, but you'll*

miss the challenge and excitement of exploring this world of terror and solving its puzzles for yourself. We strongly recommend that you wait to examine the Object List, the Click-Through, the "Did You Try" section, and the maps until AFTER you have completed the game.

Some General Advice About This Adventure Game

- Read your documentation.
- Sierra games open new worlds to you, and it's up to you to explore them. Walk around and explore by clicking the play cursor where you want to go.
- Move your cursor over the play screen. When the cursor highlights, that means you can click on that object and something will happen.
- Interact with every character you meet every time you meet them, and always listen to what they have to say. It could be important!
- If the solution for a puzzle doesn't seem to be found in the region where you're currently playing, go back to the regions where you've been. Things can change while you're not looking.
- If you find you're really stuck, you can access the Official Hint Keeper who will provide handy playing tips throughout the game. Click on the skull on the left and listen to what he has to say.

CHAPTER 1 HINTS

All right, I'm tired of just wandering around. What should I be doing?

- Check out everything carefully. Pass your play cursor over the screen in every room, and click on anything that highlights.

✝ *Explore the whole house. Check out the estate's grounds, then drive into the local town to learn more there.* ✝

Okay, I think I've explored everywhere, but I still don't know what I'm looking for.

- This is a strange house, right? Find something mysterious that piques your curiosity.

✝ *Found any locked doors lately? That's a good start.* ✝

I found this door, but I can't seem to open it.

- That's because it's locked.
- There are several locked doors. You need to unlock one of them.

✝ *You need to find a key for the door at the end of that strange little hallway.* ✝

Where can I find a key?

- Not on the owner, he's been dead for a hundred years!
- Go to the local town and look for someone who can help you.
- Who usually has all the keys to a house when it's for sale?

✝ *Drive into town and visit the realtor. He has a missing key for the house.*

All the stores in town are closed except for the realtor's office, and he's no help!

- Well, it's Sunday, you know. Most businesses are closed on Sunday.
- Actually, the realtor CAN help you, but there's something you have to do first.

✝ *You need to discover a locked door in the house before you can ask the realtor for any missing keys for the house.*

How do I get to the local town?

- Here's a hint; it's in the driveway.
- In your car!

✝ *Walk out the front doors and click on your car to drive to town.*

Why can't I open the carriage house doors?

- That is weird, isn't it?
- Do you think Carno might have any secrets locked away in there?

Sorry. You just can't open them in Chapter 1. Try again in Chapter 2.

I walked outside, but I can't find my car.

- Then you didn't walk out the front doors.
- You walked out the side door. That's the one in the dining room.

The front doors are the double doors right next to the big spiral staircase. You'll find your car in the circular driveway.

I'm in town. Where's the realtor?

- Oh, come on. Stop reading hints you don't need!

There are three shops you can enter. Read the signs! Sorry. You just can't open them in Chapter 1. Try again in Chapter 2.

The realtor told me something about keys, but he didn't give me any.

- Look for yourself! He won't mind.

Look in the filing cabinet. Click on it to take the key.

How do I get back to the house from town?

- The same way you came!

Walk back to your car and click on it to go home.

Hey! I got the key, but I still can't open any doors!

- Not THAT door.
- There's another door that's locked

Use the key on the door at the end of the strange little hallway, by the portrait of Carmo.

Okay, I'm in the library. What should I do?

- Explore! See if you can find anything interesting.
- See if you can find something that isn't what it seems.

Did you click on the fireplace?

Uh-oh. I accidentally knocked a brick out of the fireplace, and now there's a hole. What should I do?

- Don't worry, you won't get in trouble. It's your house!
- Did you look through the hole? Maybe there's something back there.

You need to remove the rest of the bricks. That mortar looks kind of old and soft, doesn't it?

I want to enter the room behind the fireplace, but I can't get there.

- You need to enlarge the hole by removing more bricks.
- This is not a time for brute force. Try using something sharp.
- Something with a thin blade, that you can use to loosen the mortar between the bricks.

A letter opener would work nicely. See one around here?

Where do I find something with a thin blade?

- In this very room.
- Just check around, and you're bound to find something.

Look on the library desk. There's a letter opener there.

I found a weird little figurine on the library desk. How can it help me?

- Examine it carefully using the interface eye. See anything strange about it?
- Do you see something on its head that looks like a button?

Click on the head of the figurine. There's a button there. Hey! Instant letter opener!

I found this old, abandoned chapel. What should I do now?

- Oh, come on! Explore it!

Do you see anything curious? How about the altar?

There's a strange box on the altar in the chapel, but there's a very large Bible on top of it. What should I do?

- Admit it. You really want to look in that box, don't you?

Move the Bible from on top of the box. It won't bite. Now look inside the box... if you dare!

I found a lovely old Bible, but I can't take it.

- That's right, you can't. It's too large to carry around.

You could read the Bible, though. There's an interesting page you can find. ✝

Is there something else I should do in the chapel besides look at the Bible?

- Uh-huh.
- There's something else of interest on the altar.

Open the box on the altar. You'll find a very interesting book in there... ✝

Chapter 1 just never seems to end!

- I'll give you a list of things you have to do to finish the chapter, but only read them if you're really stuck!
- Are you really stuck?

Okay, then. To finish the chapter, you have to find any locked door, drive to town and get the key from the realtor, open the library door, find the fake fireplace, find the figurine, examine the figurine in inventory so the letter opener blade pops out, use the letter opener on the fireplace, enter the chapel, move the Bible and open the box under it. ✝

CHAPTER 2 HINTS

Why is Don yelling at me about the stupid drain cleaner?

- I guess he's having a bad day, huh?

Marriage is like that. Maybe you should give the poor guy the benefit of the doubt and help him out.

What should I do now? How do I spend my day?

- You don't want Don to stay mad at you all day, do you?

Don's not feeling well today. Help him out and go buy some drain cleaner.

Where do I find some drain cleaner?

- If it were in the house, Don wouldn't be asking you about it.
- You have to go to town to get drain cleaner.

Go to the store and buy some drain cleaner.

But I don't have any money to purchase anything.

- Oh, there's probably some money lying around somewhere.
- Did you check out your bedroom?

You can find five dollars in the chest of drawers in your bedroom.

How do I ask for the drain cleaner?

- Stop it! You're just reading hints for the heck of it!

Click on the store keeper to talk to him.

How do I purchase the drain cleaner?

- This is a small town, but it doesn't rely on the barter system! Try some cold cash.

Use the five dollar bill on the storekeeper.

The storekeeper mentioned some old guy named Malcolm. Where can I find him?

- Like the man said, Malcolm lives out of town.
- Not very far out of town, though.

He lives in that house by the parking area outside of town. You know, the one with the big, bad-tempered dog in the yard.

How do I get past that dog? He looks like he wants to eat me!

- He does, but he might like something else better.
- Can you find something that a dog would really like somewhere in town?

How about a bone from the general store?

I got back with the drain cleaner. What should I do with it?

- You're not going to make me tell you, are you?

Geez! Give it to Don!

Where can I find Don?

- He's someplace you haven't been before.
- Try the carriage house.

Still can't find him? Click on the campfire.

Chapter 2 never seems to end!

- Okay, here's the list of things you have to do, but only read it if you're really, truly stuck, okay?

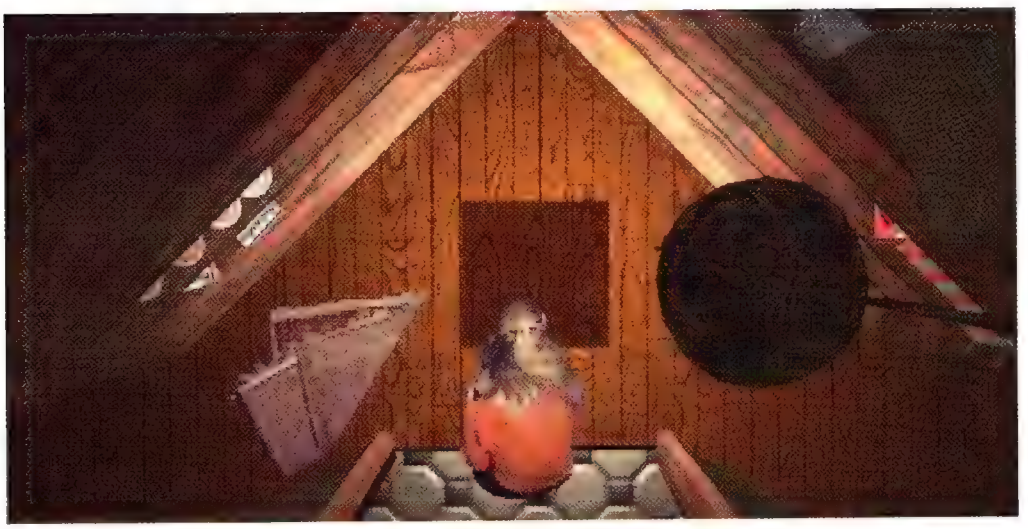
Find the five dollar bill in the chest of drawers in your bedroom. Drive to town and go to the general store. Talk to the store clerk. Give the clerk the five dollars to pay for the drain cleaner. Drive back home. Go to the carriage house and give the drain cleaner to Don. If you gave it to him in the carriage house, go to the darkroom anyway to try to make up with him.

CHAPTER 3 HINTS

Well, Don's in another fine mood today. What should I do to occupy my time while he mellows out?

- Explore the house some more. Look for more hidden things.

There's something interesting in the pantry.



I've looked and looked, but I can't find anything interesting. Help!

- Did you look in the pantry?
- Did you look under the rug in the pantry?

You can discover a trapdoor under the rug in the pantry.

The trap door is really stuck. How can I open it?

- This time, brute force is definitely in order. Use a tool.
- A large piece of iron would work . Something you could use as a lever.

How about a fireplace poker? You'll find one in the dining room.

What do I do with this fireplace poker?

- You can stoke the fire with it.

You could also use it to pry open a trapdoor—among other things.

I opened the trap door, but Adrienne won't go down there because it's too dark.

- Would you?
- She needs something to light her way.

Matches would do the trick. You can find some in the drawer in the kitchen.

Where do I find a light?

- Matches would work.
- There are some matches in the kitchen.

The matches are in the little set of drawers next to the kitchen table.

How do I light the matches?

- You don't. Adrienne does.

Use the matches on Adrienne.

Okay, it's really spooky down in the basement. What am I looking for?

- Anything useful. Explore everything.
- How about another tool?
- Do you see any item of interest on the floor?

Take the hammer on the basement floor.

I went into the carriage house, and there was a funny lady stuck in the loft! How can I help her?

- You have to find a way to pull her out of the hole.
- Do you see anything hanging around that might do the trick?

You have to use the rope and pulley hanging near the loft.

How do I get up to the loft to help the funny lady?

- Levitate.

You're being silly! Use the ladder!

I tried, but I can't reach the pulley.

- You need something to extend your reach. See anything nearby?

Use the pitchfork to reach for the pulley.

Okay, I rescued the funny lady and talked with her and her son. What should I do now?

- Some more exploring would be in order.
- Have you totally explored the carriage house?
- Did you notice the woman's britches tearing as you pulled her out?
- Look in the hole in the loft.

There's a nail in the hole in the loft. You'll need it.

How can I open the locked door on the third floor?

- Did you look at it carefully?
- Did you look through the keyhole?

- It seems that the key is in the lock on the other side of the door.
- You need a thin, pointed object to push the key out of the lock.

A nail would work, but wait: how will you get the key out from under the door?

Where do I get a nail?

- You can often find nails around broken flooring.
- Especially flooring that was recently broken.

Check the hole in the carriage house where Harriet was stuck.

I found the nail. How do I get it loose?

- How would you get a nail loose in real life?
- Use a hammer!

You can find a hammer in the basement.

OK, how do I get the key out from under the door?

- There are two ways to do it.
- Either push the key out first, then use a tool with a hook on one end.
- Or push the key onto something, then drag it out.

Use the fireplace poker to snag the key, or slide the newspaper under the door to catch the key when it falls.

Okay, I finally got up to the fourth floor. What am I looking for?

- Just look around! You'll figure it out.
- Did you discover another room? Looks like a bedroom…in a tower!
- Look around the room. Look on top of the dresser.

There is a book on top of the dresser. Take it.

I found a cool book. What should I do with it?

- Reading it would be a good start.

Inspect the book in inventory. Hey, its from Carmo to Malcolm! (Isn't be that old man who lives outside of town?)

I found the book, the trapdoor, and rescued the funny lady. What now?

- Make good use of that book, why don't you?
- Who does (or did) it belong to?

Maybe Malcolm would like to have it back!

I went back to town, but I still can't get past Malcolm's big dog.

- Maybe you should give him something good to eat.
- Check the store! Maybe they've got something the dog would like.

Get a soup bone from the barrel in the general store and give it to the dog. ✝

I knocked on Malcolm's door, but his housekeeper Ethel won't let me in.

- She doesn't know you. If you let her know you had legitimate business with Malcolm, she might be friendlier.
- You have something to give to Malcolm. Show her the reason you came.

Show Malcolm's book to Ethel. ✝

I talked to Malcolm, and I'm thoroughly creeped out. What now?

You've had a full day. Why don't you go home, relax, and have a big fight with your husband? ✝

Chapter 3 never seems to end.

- Here's a list of the things you must do to complete Chapter 3:

Get the matches. Get the fireplace poker. Find the trap door beneath the rug in the pantry. Use the fireplace poker to pry the trapdoor open. Use the matches to see while you go down the stairs. Find the hammer. Go to the carriage house. Climb the ladder to the loft. Take the pitchfork. Use the pitchfork on the pulley to get it. Save Harriet with the pulley. Use the hammer to pull the nail loose from the hole where Harriet was stuck. Go to the third floor. Look at the locked door. Use the nail on the lock on the door to push the key out. Use the fireplace poker or the newspaper on the door to get the key. Use the key on the door to enter. Find the book on top of the chest of drawers on the fourth floor. Examine the book carefully.

CHAPTER 4 HINTS

What should I do first today?

- Explore the house some more. There might be some new things for you to see or do.
- Remember, you hired Harriet in Chapter 3 to help you out with the housework. She'll want to know what her duties are.

If you go downstairs, Harriet will be waiting for you.

I'm wandering around, but I can't seem to find anything new to do.

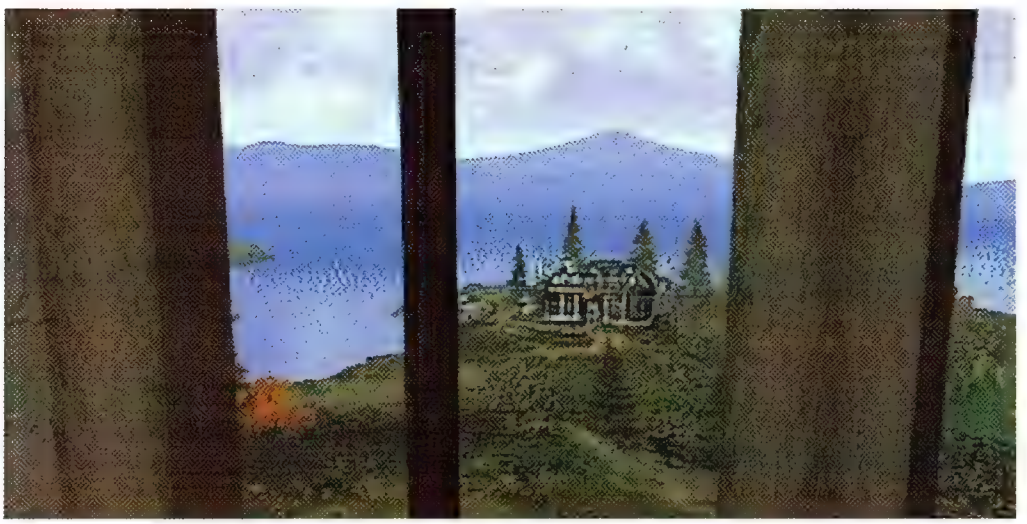
- Are you actively exploring?
- Think on multiple levels. Explore all of the rooms in the house again.

It's possible there's something you forgot to do on the fourth floor.

I'm on the fourth floor, but I have no idea what to do. I already took the book.

- Just explore the room with your play cursor. There's bound to be something interesting to look at.
- Why don't you check out the view?

Click on the window to look out. Hey, you've never seen that building before!



How can I get to that weird building I just spotted?

- Hmm, I don't know. I don't live around there. Ask somebody who does.
- Not your husband. He's in a foul mood. What a surprise!
- Ask Harriet about the building. She can give you some help.

Cyrus could help you – IF you ask him at the right time.

Cyrus wasn't much help. He just ran away.

- Maybe you caught him at a bad time.
- Try coming back a little later.

Talk to him when he's chopping wood the very next time you come back to the woodpile.

I think I'm on the path that leads to the building, but it's washed out! Now what?

- Do you see something that could work as a makeshift bridge?
- That tree looks promising. I'll bet someone really strong could push it over the gap.

Go ask Cyrus for help. He's chopping wood.

I talked to Cyrus when he was chopping wood, but he just ran away again!

- What's the matter? Don't you know how to play follow the leader?

Cyrus is waiting for you where the path is washed out.

I found a telescope near the old greenhouse, but I can't get it to work.

- That's because there's a piece missing.

It's the lenspiece. If you find it, you'll be able to fix the telescope.

Where can I find the lenspiece?

- Don't ask me! Find it yourself!
- It's on the trail, okay?

It's on the trail between the tree bridge and the greenhouse. Pick it up!

I have the lenspiece. How do I fix the telescope?

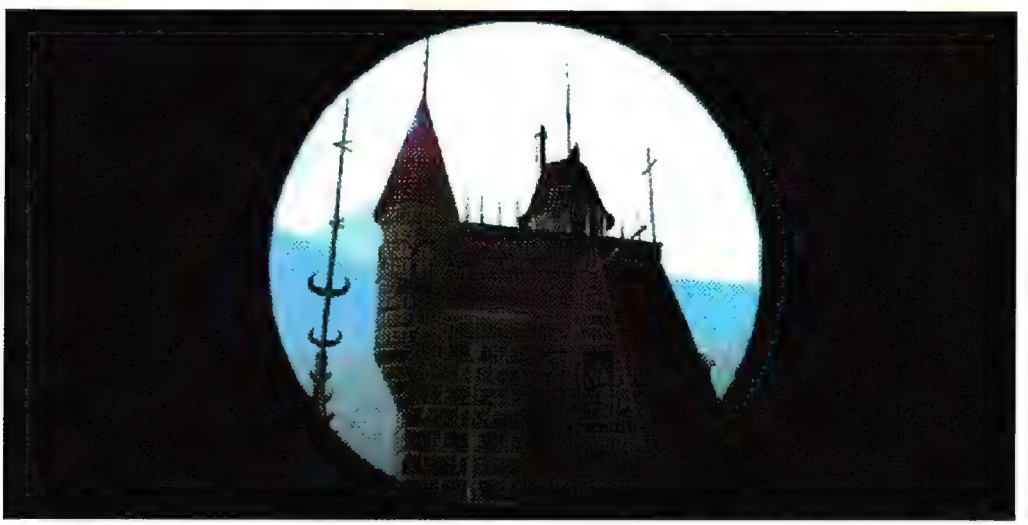
- You mean you didn't find the owner's manual in the secret cave, next to the bear?
- GOTCHA! You're reading hints you don't need! Admit it!

Just click the lenspiece on the telescope. Yeesh!

Hey, I looked through the telescope and saw another window on the fourth floor! Is there a hidden room up there?

- Hmm. Could be. You should probably check it out.

Why don't you explore the fourth floor some more? Notice that big paneled wall on the fourth floor landing? Could be something there...



I'm on the fourth floor, but I still can't find the hidden room.

- That's because it's been covered over. Look around, and you'll find where.
- Notice any suspicious-looking walls up here?

Click on the big, blank wall with the cheap paneling on the fourth floor landing. It seems like there's a hollow space behind it.

How do I get through the fake wall?

- I wouldn't recommend using your hands. You'd ruin your nails.
- I'd use a tool, if I were you.

Use the hammer to break down the wall.

I found the creepy hidden attic. What should I do now?

- Explore the room. Look for new items or clues.

See a trunk in there? Well, open it!

Chapter 4 just never seems to end.

- Here is the list of things you must do to complete Chapter 4:

Go downstairs and talk to Harriet. Go up to the fourth floor and look out the window, if you didn't do it in Chapter 3. Talk to Cyrus about the greenhouse. Find the trail with the washed-out section. See Cyrus there. He knocks down the tree for you. Go to the greenhouse and find the telescope. Try to look through the telescope and discover its broken. Find the lenspiece and pick it up. Use the lenspiece on the telescope to look through it. Leave the greenhouse and go back to the house. Go upstairs to the fourth floor landing. Click on the blank wall, discover its fake. Use the hammer on the wall to knock it down. Enter the hidden attic and look around. Go back downstairs, see Don fight with the phone man, and have a fight with Don yourself.

CHAPTER 5 HINTS

It's another lovely evening on the charming Carnovasch estate. What should I do first?

- Don't you have a social engagement to attend?
- A SPOOKY social engagement?

Go to the carriage house and attend Harriet's seance.

I attended the seance, and I got my hair to stop sticking straight up, but I'm not sure how to proceed next.

- The spirit of Carno gave you several clues during the seance.
- He wants you to go to his secret chamber, remember?
- Didn't he say something about a dragon? Where did you see one of those?
- You saw a dragon on a strange object in the conservatory.

Go to the conservatory. The strange dragon lantern has been mysteriously moved to the center dais. Oob, scary!

How do I find the dragon in the conservatory?

- Hmm. We need to shed some light on this question.
- Perhaps some illuminating information involving lanterns?

Enough stupid light jokes already. Turn on the "magic" lantern. Hey, there's an illuminated dragon on the wall!

Now that I've seen the dragon on the wall, what do I do next?

- Search the wall. Notice anything unusual?

Look very closely at the wall. Voila! You've discovered a secret panel!

I've made my way into some secret passages. What am I looking for?

- Don't ask me! Just start looking!

Find the secret panels and elevators that will take you somewhere new.

I'm in the theatre, but now I can't get back through the secret panel!

- You're right. You can't. Better find another way out.
- How about through the main doors?

✝ *Just unlock the main doors from the inside. You can get out that way.*

Chapter 5 never seems to end.

- Here are the things you must do to complete Chapter 5:

✝ *Attend the seance in the carriage house. Go to the conservatory. Turn on the dragon lantern. Find the hidden panel in the wall and enter the secret passages. Find the secret panel that leads to the theatre and go in. Unlock the theatre doors from the inside and leave. Go find Don passed out in the parlor.*

CHAPTER 6 HINTS

So many terrible things have been going on. What can I do to get more information?

- There's someone you talked to early on in the game who might be able to help you.
- Remember the old fellow who lives just outside of town?

Go talk to Malcolm.

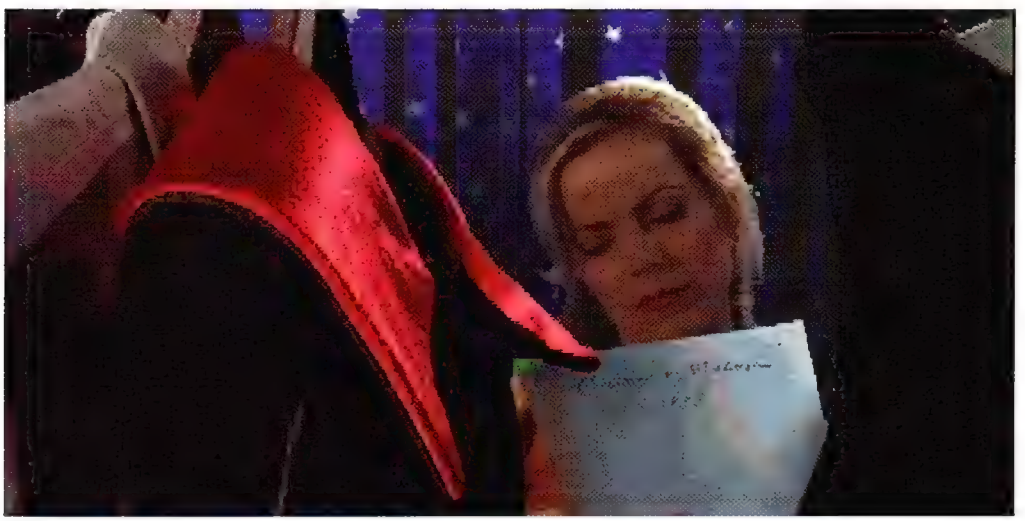
Malcolm's housekeeper won't let me in. How can I get past her?

- You have to show her something to let her know how serious the situation is.
- No, not the book. Didn't you find something else that would be significant to both Malcolm and Carno?

Show her a photograph of Malcolm and Carno.

What should I show Malcolm's housekeeper, and where do I find it?

- Look somewhere you just discovered in the last chapter. Like the theatre?



- Look in the makeup room behind the theatre.

The photograph of Carmo and Malcolm is in the theatre's makeup room, in the armoire.

I went into the theatre, but I couldn't find the photograph.

- Did you explore the whole theatre?
- I didn't think so! Go through the stage left door to the makeup room. See anyplace it might be stored?

Look in the armoire of the makeup room.

Malcolm just scared me to pieces with a story about evil on the loose. I don't know what I should do!

- Well, you could hop the next plane to Fiji…

Nah. Not you. You'd better go home and see what Don is up to.

I ran into the nice phone man in the parlor. He seems to think Don is a wacko.

- Well, yeah…

What's your point?

Chapter 6 never seems to end.

- Here are the things you need to do to finish Chapter 6:

Get the photograph of Malcolm and Carno from the armoire in the makeup room behind the theatre, if you haven't already. Drive to town and go to Malcolm's house. Show the photograph to his housekeeper. Go inside and talk to Malcolm. Drive back home and go into the reception hall. Talk to the phone man.

CHAPTER 7

I'm totally freaked. I don't know what to do next.

- Find something in the house that's different.
- Look for an open door which has previously been closed and locked.

Go into the now-open darkroom.

Hey! You told me to go into the darkroom, and now Don is trying to kill me!

- Ain't I a stinker?

You need to confront Don sometime. Might as well be now.

Don is about to kill me in the darkroom! What should I do?

- You're going to have to use the first weapon you can get your hands on.
- Like, the one just in reach of your hand.

Grab the bottle of sulfuric acid (drain cleaner) and throw it at him!

I stopped Don from attacking me in the darkroom but he still gets me when I try to take the spellbook.

- Maybe he isn't done reading it yet.
- You probably didn't lead him far enough away from the darkroom.

If you have everything you need to continue the game, then this is the appropriate action for Don to take. However, if you are still missing an important item or two, then lead him farther away from the darkroom, then come back and get the spellbook.

Where should I run to?

- You might be safer if you're not so obvious.
- Out of sight, out of mind

Stick to the secret passages whenever possible.

Don catches me when I use the secret elevator between the third and second floors.

- Why did you let him do that?

Jump off the elevator before he gets you!

Don keeps catching and killing me! Am I still missing something important?

- Do you have the cameo brooch? If not, you'll need something else that's sharp.
- Where in the house did you last see broken glass?

It's in the nursery. Look on the floor.

Don catches me in the nursery too!

- Think sharp!
- No, I don't mean use your cutting wit on him.

Stab him with the shard of glass that's on the floor behind the door.

Am I supposed to just keep running and hiding from Don all night?

- No. There's something really important you need to get.
- Something Malcolm told you about, remember?

✝ *You need the spellbook.*

Where is the spellbook?

- Don probably found it, don't you think?
- It was right under your nose a minute ago.

✝ *It's in the darkroom. Look on the center table.*

I got the spellbook but Don caught me again in the darkroom.

- I know he's your hubby, but you're going to have to whack him.
- Got any good whacking objects in your arsenal?

✝ *Throw the hammer at your beloved, deranged husband.*

I'm getting worn out! Anything else I'm forgetting?

- You need something holy (and I don't mean a donut).

- If you don't already have a religious item, then think gargoyles.

Go to the crypt and take the rosary beads off of Marie's tomb.

I hid from Don in the crypt, but he came in and got me anyhow.

- You need to defend yourself when he comes after you.
- Try pushing something heavy on top of him.

Click on the gargoyle to push it onto Don. RUN!

Don used to be such a nice guy. Is there anything I can do to appeal to his better nature?

- Something sentimental might do the trick.
- Something very special to the two of you.

Make sure you have the snowman Christmas ornament close at hand.

Where is the snowman?

- It's in Don's vest pocket, but not on his person at the moment.
- I suppose you want to know where Don's vest is now.

It's on the floor of the makeup room.

Don's coming into the makeup room! What should I do?

- Hiding might not be such a bad idea.
- Hey, don't have so many hang-ups. (Yes, that's a clue!)

Hide in the armoire.

Don caught me in the makeup room, but making up was the last thing on his mind.

- If you have a chance to defend yourself, take it.
- Give him a good poke!

What else would you use for poking but a poker?

Don caught me and strapped me into this horrible machine, and now he's going to kill me!

- Uh-oh. You'd better make one last ditch appeal to his good side.
- Show him something to remind him of happier days when he was sane.

Now aren't you glad you picked up that snowman?

I showed Don the snowman but he smashed it and killed me!

- Too slow, Adrienne, too slow!

One more time... Faster!

It looks like the snowman did the trick. Don appears to be mesmarized.

- Now it's your chance to get back at him for all that attitude he's been showing.
- It looks like you really have no other choice...

You're going to have to kill him to save your own skin. Pull the lever on the chair.

Don is dead, but now this horrible demon is after me. What should I do?

- RUN!
- Head for the secret passages. See anything different down there? Anything broken?

Climb across the broken pipe and run down the stairs to Carno's secret chamber.

I got inside the secret chamber, but the demon came in and killed me.

- Did you forget to do something?

✝ *Like, BOLT THE DOOR?*

I'm in the secret chamber and the door is bolted, but I don't think it's going to hold. What should I do?

- You have to get the demon back into the spellbook, remember? Like Malcolm told you?

✝ *Put the spellbook down on the altar.*

I put the spellbook down, but I don't know what to do now!

- Look around you. There's something in here that you need for the spell that will capture the demon.
- I should say, someBODY has something that you need.
- Take the talisman from Carno's corpse.

✝ *Put Carno's talisman on the Spellbook.*

The book and the stone are in place! What now?

- You need something else to start the incantation.
- Something that belongs to you.

BLOOD!

How do I draw my own blood?

- Use a sharp object on Adrienne.

Use either the opened brooch or the shard of glass.

Okay, I've got the book, the stone, and the blood. What now?

- One last thing! A symbol of all that is holy!
- You need a powerful religious item.

You can use the crucifix from the antique store, or the rosary beads on the spellbook.

I think I'm doing everything right to call the demon back into the book, but I keep getting killed anyway.

- Take a deep breath, and then...

Put everything on the spellbook and FAST!

What? This is the way it ends? My husband is DEAD?

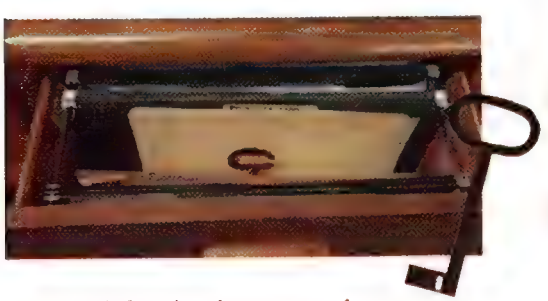
Sometimes life's a bummer, isn't it? Think of it this way. At least he's not alive, suffering, and attending Demonic Possession Anonymous.

"MUST-DO" CLICK THRU

CHAPTER 1 - SUNDAY, OCTOBER 16TH, 9:00 A.M.

It's your first morning in the house. You and Don have just finished drinking coffee. Don has gone upstairs to work on his darkroom. You sit at the kitchen table trying to figure out what to do next. You decide to go exploring.

- Stand up from the kitchen table.
- Search the house and find ANY locked door. (This will trigger Adrienne to ask the realtor for any additional keys to the house.)
- Walk out of the house to the driveway.
- Drive the BMW into the village.
- Walk to the realtor's office.
- Talk to the realtor and ask him about any "additional" keys to the house.
- Open the file cabinet in the realtor's office.
- Select "Donald Gordon's" folder and find a key inside it.



- Walk back to your parked BMW.
- Drive back home again.
- Go into the house.
- Use the key to unlock the locked library door (the door at the end of the little hallway off the reception hall).
- Enter the library.
- Look closely at the fireplace in the library and discover it is fake (by accidentally knocking out a brick in the back of it and opening up a little hole).

- Look through the hole in the fireplace and see a hidden room behind it.
- Find a black onyx figurine on the desk in the library.
- Look closely at the black figurine in inventory, see a button on it and press it. Discover the figurine is really a letter opener when a blade pops out.

- Use the letter opener to loosen the crumbling mortar on the loose bricks in the fireplace. Remove the bricks to enlarge the hole.

- Crawl through the enlarged hole to enter the hidden room. Discover a small chapel on the other side.
- Walk to the altar at the opposite end of the chapel. Notice a wooden box on the altar. A very large Bible rests on top of the wooden box.
- Remove the Bible from the top of the wooden box and place it on a nearby Bible stand.
- Now open the wooden box. Oh, oh! It seemed like something...awful...came out of the box! Could it have been your imagination? You hear an alarmed shout from Don upstairs! You momentarily forget the box and run up to make sure he's all right.

CHAPTER 2 - MONDAY, OCTOBER 17TH, 10:00 A.M.

It's the next morning. You are happily typing away on your computer in your bedroom. Don comes in and yells at you for not buying drain cleaner like he had "told" you to do yesterday. You don't remember him "asking" you to buy any drain cleaner. Indignantly, you stand up and tell him so. A small fight over the issue ensues. At the end, Don stomps out of the room while you stand there fuming.

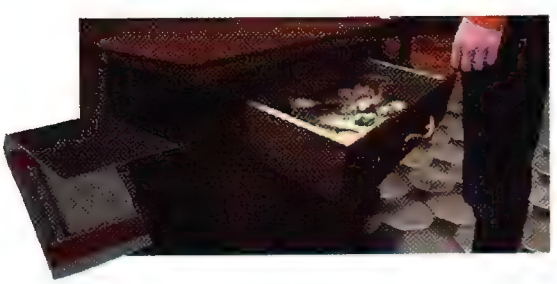
- Open the dresser drawer in the bedroom and find a five dollar bill.

- Take the five dollar bill from the dresser drawer (if you haven't already).
- Walk out of the house to the driveway.
- Drive the BMW into the local village again.
- Walk to the general store.
- Talk to the storekeeper about buying some drain cleaner.
- He sets a bottle of sulfuric acid on the counter and charges you $4.75. Give him the five dollar bill. He gives you a quarter change and the drain cleaner. You automatically drop the quarter in a "Help the Helpless" donations canister. The storekeeper will now engage in a short conversation with you in which he will mention Malcolm.
- Walk back to your parked BMW.
- Drive back home again.
- Go into the now-open carriage house and talk to Don who will then leave and go back to the house.
- Walk upstairs to the second floor.
- Knock on Don's darkroom door. Don will reluctantly answer the door, but will not let you in. You will have a short conversation with him: You ask him about dinner, and he will tell you to go make it. At the end, before he shuts the door in your face, you will automatically give him the drain cleaner (if you hadn't already given it to him in the carriage house).

CHAPTER 3 - THURSDAY, OCTOBER 20TH, 12:30 P.M.

You and Don are having a picnic by the gazebo on this beautiful autumn day. Don is still in a grouchy mood and you're trying to cheer him up. Suddenly, his head begins to pound with a bad headache. He abruptly cuts short the picnic, and then staggers to the bedroom to lie down. As you begin to pick up the picnic items, you suddenly see a strange figure peering at you from behind a nearby tree.

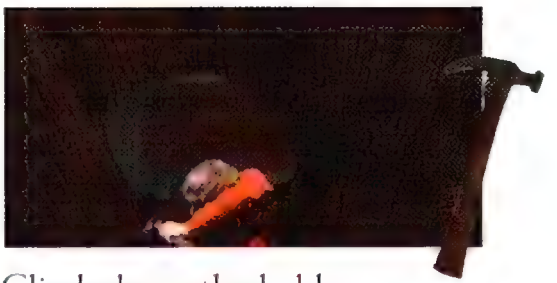
- Walk to the nearby tree to check out this strange person.
- Meet Cyrus either behind the tree or near the carriage house. He tells you that you need to "come to the barn to help Ma." He then runs off toward the direction of the carriage house.
- Before going to the carriage house, go back into the house.
- Get the poker by the fireplace in the dining room.
- Walk to the kitchen.
- Open the drawer by the kitchen table and find a book of matches.



- Take the book of matches.
- Go into the pantry.
- Turn on the light in the pantry.
- Remove the rug from the floor of the pantry and reveal a trapdoor.
- Use the poker to pry open the stuck trapdoor. You see a set of steep stairs going down into darkness.

- Use a match to light your way down the dark stairs. At the bottom of the stairs you will automatically light a lantern hanging on the wall. The lantern light will reveal the basement.
- You see an old hammer lying on the floor. Pick it up.
- Go back up the basement stairs to the pantry.
- Walk out of the house to the driveway.
- Go into the carriage house.
- See Cyrus looking up at a small woman stuck in a hole up to her waist in the hayloft above the stables. She is yelling for help and Cyrus is wringing his hands. Climb the ladder up to the hayloft.

- Take the pitchfork you see leaning against the wall in the hayloft.
- Stand at the edge of the hayloft and use the pitchfork to help snag the pulley rope dangling just out of reach. Pull the rope toward you with the pitchfork. You will grab the rope and then attach the pulley hook to the woman's trousers. You will then have Cyrus pull on the other end of the rope from where he is standing below the hayloft. Pulling on the rope helps haul the woman out of the hole. Unfortunately, she rips her pants on a nail on the way out. She stands up, brushes herself off, and then introduces herself and her son to you. They are Harriet and Cyrus Hockaday. She then climbs down from the hayloft, leaving you standing alone there.
- Look into the hole where Harriet had previously been stuck. See a large nail in the hole.
- Use the hammer to pry out the nail. Take the nail.



- Climb down the ladder from the hayloft.
- Talk to Harriet some more and eventually hire her and Cyrus to help with chores around the house.
- Leave the carriage house and go back to the house.
- Walk back up to the third floor hallway.
- Use the nail to poke the key out of the closed and locked door. Then retrieve the key in one of two ways.
- If you have the newspaper and not the poker, you need to put the newspaper under the door BEFORE poking the key out of the lock.
- The key will fall to the floor on the other side of the door...out of reach of your hand.

- If you used the newspaper under the door, you can now pull the key out with the newspaper.
- If you have the poker, use the "hook" part of the poker to reach under the door and get the key.
- Use the key to unlock the door. Go in and discover another set of stairs going up to a fourth floor landing. You will see a door there.
- Open the door in the fourth floor landing and enter a small tower bedroom.
- See an old book lying on top of the chest of drawers. Take the book.
- Examine the book closely in inventory. Open it and notice that the book once belonged to Malcolm. Look out the window and notice a building not seen before. It seems to be on the other side of the island.
- Leave the tower room and go back downstairs.
- Go out to the driveway.
- Drive the BMW to town.
- Walk to the general store.
- Take a bone from the complimentary soup bone barrel in the general store.
- Leave the store and walk back to the parking lot.
- Walk toward a house you can see in the distance from the parking lot.
- Open the mailbox and notice a letter addressed to "Malcolm Wyrmshadow."

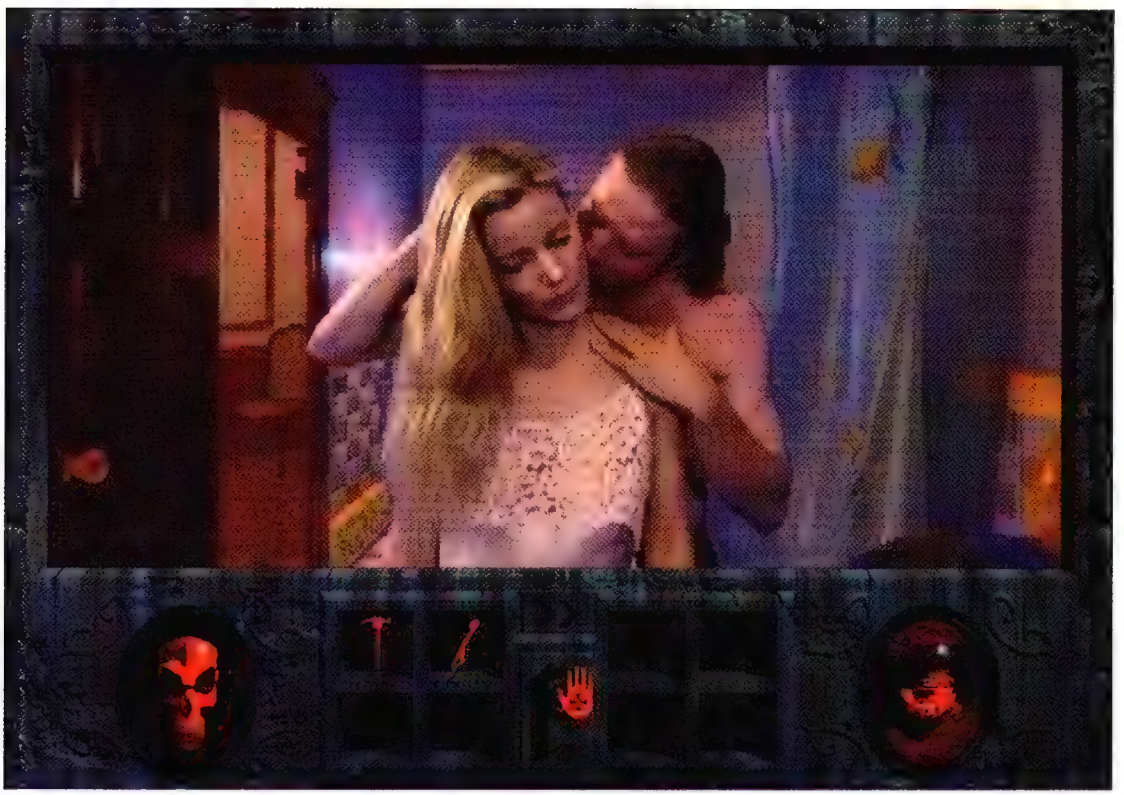
- Give the bone to Malcolm's dog. The dog will now take the bone and go away.

- Open the gate and enter the yard.
- Knock on Malcolm's door.

- Malcolm's housekeeper will open the door, but will not let you see Malcolm.
- Give Malcolm's book to the housekeeper and tell her you found it at the Carnovasch Estate – your house. Tell her you must talk to Malcolm about the house.
- She will then let you in to talk to Malcolm. Malcolm will be very mysterious, and won't tell you much. When you are through talking to Malcolm, his housekeeper will escort you out.
- Walk back to the parking lot.
- Drive your BMW back to the house.

After you pull into the driveway and get out of the car, Don will walk up and demand that you not go to town again. He tells you that he wants you to stay here, and to not talk to those "stupid townspeople." You argue with him about that, and tell him that he can't order you around. As you walk away from him, he mutters under his breath, "We'll see about that."

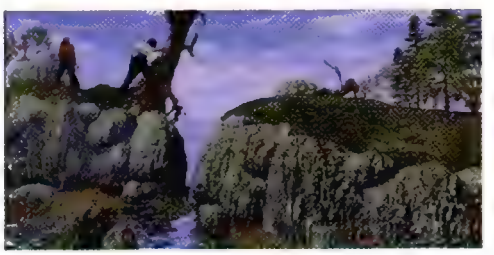
CHAPTER 4 - FRIDAY, OCTOBER 21ST, 7:00 A.M.



It is early morning, and you are in the bathroom brushing your hair in the mirror. You are still wearing your nightgown. Don comes in wearing nothing but boxer shorts. He begins to kiss you lightly on the neck and acts as if he wants to make up. You would like to make up, too. You've been worried about him; he just hasn't been himself for several days. You begin to react to his caresses. However, as nice as this is, this romantic bliss won't last for long. A minute later, a terrible look comes into Don's eyes, and his tender caresses turn into a primal, animal lust. This is no love scene. It turns into a vicious act of sexual aggression.

A little later, you finish dressing in the bedroom. You feel hurt and confused. Don has never been like this before! You don't know whether to be worried for him...or frightened of him.

- Go downstairs and meet Harriet in the reception hall. You will automatically give her some chores to do around the house today.
- Leave the house through the dining room door. You will notice Cyrus poking around the woodpile teasing your cat. Admonish Cyrus for that.
- Cyrus runs off and leaves you standing there. Wander around the grounds or go back into the house. When you come back outside, find Cyrus at the woodpile chopping wood.
- Talk to Cyrus and ask him about the little building you saw out the tower room window. He will tell you that he knows how to get there. He will run off and tell you to follow him.
- Walk south of the crypt, to the place where part of the trail has been washed away. You will find Cyrus waiting for you there. He will automatically knock down an old dead tree to cross the gap between the trails. He will then hear his mother calling for him and run back to the house.
- Carefully cross the old tree to get to the other side of the trail. Continue along it.



- You will come to another part of the trail where you will see something small and metallic glinting in the sun. Pick it up. You will see that it looks like a lenspiece or something. You carry it with you.
- Continue along the trail and discover the little building that you had seen from the tower room window. It is an old greenhouse. Behind the greenhouse you see a brass telescope pointing toward the big house.
- Look through the telescope and notice that it's missing its lenspiece.

- Put the lenspiece that you found into the telescope.

- Try to move the telescope, but find that it's rusted in place.
- Look through the telescope and see the rooftop portion of your house. You see the tower room window where you were before. But wait! There's another window up there next to the tower room. But you didn't see another room up there...
- Head back to the house. Automatically hear the sound of a car pulling into the driveway as you near it.
- Go into the house. See that a telephone man has arrived and is installing your phone in the reception hall. Talk to him.
- Go upstairs to the fourth floor landing.
- Look at the big paneled wall on the opposite side of the tower room door. Press in on the wall. Notice that it feels hollow in the middle and moves in a bit.
- Use the hammer on the paneled wall to tear it down.. You will discover a hidden door behind the paneling.
- Go through the now-uncovered door and discover the attic.
- Once you've explored the attic, go back downstairs to the reception hall.

As you come down the front stairs you will see Don hassling the telephone man and accusing him of flirting with you. He will warn the telephone man to stay away. The man will be denying Don's accusations and trying to leave. You attempt to get Don to apologize, but it's too late; the telephone man hastily leaves, and Don walks away after giving you a nasty look.

CHAPTER 5 - FRIDAY, OCTOBER 21ST, 8:30 P.M.

You had gone upstairs and laid down on your bed after that last argument with Don. You were so upset you didn't know what to do! After shedding a few tears over your recent ordeals with Don, you had fallen fast asleep. You now dream that a trickle of blood runs down your face. Waking up in fear, you quickly scan the room, making sure everything is all right. Okay, slow down...it was only a dream. You look at your watch and see that it's 8:30 at night. Looking out the bedroom door, you wonder where your husband is.

- Leave the bedroom.
- Go downstairs to the reception hall. Cyrus will come in the door and say that his mother wants you to come to the carriage house for a seance. He will then leave the house.
- Leave the house and go to the driveway.
- Go into the carriage house.
- Attend the seance with Harriet and Cyrus, and enjoy a supernatural experience with Carno, the magician who lived in the house a hundred years before. He will give you a clue, saying..."the dragon will show the way." Hmmm. What does that mean?
- After the seance, leave the carriage house and go back to the house.
- Go up the stairs to the third floor.
- Walk to the conservatory, the room opposite your bedroom.
- You will notice that a strange lantern-like device has "magically" been placed on the dais in the center of the round room. (Previously, the device had been on a table by the red couch in the same room.)
- Click on the lantern-like device. It will suddenly light up and project an image of a dragon on the wall by the door. The dragon will flicker momentarily and then the lantern-like device will go out. You cannot turn it on again.

- Walk to the wall where you saw the image of the dragon. Click on the wall and a secret panel will open.
- Go through the secret panel into a secret passage.
- Follow the secret passage to a lift. Go down the lift to a second floor secret passage.
- Follow the new secret passage to another lift. Go down this second lift to a first floor secret passage.

- Follow the first floor secret passage straight ahead until you see a button on the wall.

- Press this button on the first floor secret passage wall. Another secret panel will open up. Go through it. You will find yourself in a new place...the theatre! Unfortunately, the secret panel door quickly closes behind you and you can't figure out how to open it again.

- Go to the theatre door and see that it can be unlocked from this side. Good. Unlock the door and leave the theatre.

You now enter the reception hall where you hear some strange snoring sounds coming from the couch by the fireplace. You go over to investigate. Ugh! There's Don, dead drunk on the couch, his hand touching an empty whiskey bottle on the floor. Totally disgusted, you decide to just leave him there and go on up to bed for the night.

CHAPTER 6 -SATURDAY, OCTOBER 22ND, 9:20 A.M.

The next morning, while getting dressed, you think about Don's drunken state last night. You decide to go downstairs and check on him. You find him sitting on the same couch where you had left him, his head cradled painfully in his hands. He looks terrible, but yet, seems small and vulnerable this morning. Suddenly—you can't help it—you throw yourself at his feet and beg him to leave this place...to just get out of here. Them's fightin' words. He jumps up and raises his arm as if to strike you, but is stopped by a knock at the door. He goes to answer it. It's the telephone man. He's come back to finish the job he started yesterday. Reluctantly, Don lets him in, telling him to "hurry up and do the job." Don then shoots you a warning look, and goes back upstairs.

- From the reception hall, walk to the theatre.
- Go through the door to the left of the stage. You will now be in the make-up room behind the theatre.
- Open the armoire in the make-up room. You will see an old photograph in the armoire.
- Take the old photograph.

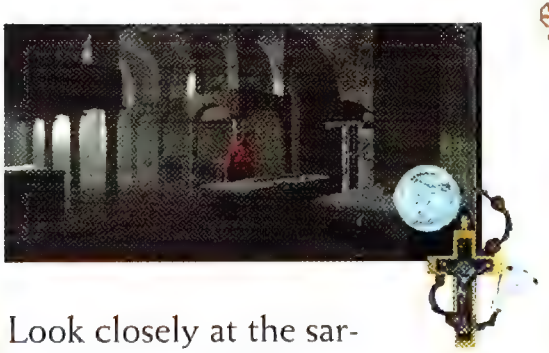
- Examine the old photograph in inventory. You will see that it is a picture of Carno and a young boy. On the back of the photo is written, "Carno and Malcolm, 1897."
- Leave the theatre.
- Walk out of the house to the driveway.
- Drive the BMW to the village.
- Walk to Malcolm's house.
- Knock on Malcolm's door. The housekeeper will answer.
- Give her the old photograph of Carno and Malcolm. Tell her that you desperately need to talk to Malcolm. She makes you wait at the door while she shows the photo to him. Then she comes back and lets you in. Malcolm has decided to tell you everything.
- Malcolm reveals all that he knows. He tells you that an evil demon exists in the house, conjured forth by Carno long ago. You tell him that Don has been acting very strangely lately. Malcolm thinks that Don must be possessed by the demon, just as Carno had been. Malcolm tells you there might be a chance to save Don, but he's not very confident about that. He tells you how you can conquer the evil demon with the spellbook you found in the chapel.
- Leave Malcolm's house and walk back to the parking lot.

- Drive your BMW back to the house.
- Go back into the house. As you enter the reception hall, you will see that the telephone man is just finishing up. He tells you that the phone is now working. You thank him and he leaves the house. Beyond your sight, out in the driveway, the poor phoneman is now axed to death by Don, who has totally snapped.

CHAPTER 7 - SATURDAY, OCTOBER 22ND, 3:30 P.M.

The telephone man has just left, and you're up in your bedroom. You remember what Malcolm told you about the demon. You're inclined to believe him and you're scared. You don't know if you have the strength or the courage to follow his instructions. You grab a suitcase and begin to pack your clothes. Hurry, you've got to get out of there! Suddenly, your eye falls upon a photo by the bed. You pick it up and look at it, tears coming to your eyes. It was taken a year ago, when you and Don were vacationing at the lake. You were so happy then, so much in love. A new determination washes over you. You can't leave Don like this; you've got to do what Malcolm told you to do.

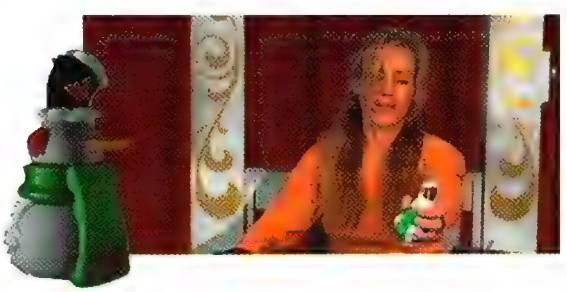
- If you do not have the cameo brooch in your inventory, go directly to the nursery.
- Notice the glass shard on the nursery floor. Pick it up.
- If you do not have the crucifix in your inventory, walk to the chapel.
- Once in the chapel, walk to the right of the door. Feel around on the wall–there is another button for a secret panel there. Good, you found it! Go through this new secret panel. You will now find yourself in an underground tunnel.
- Follow the full length of the tunnel. You will come to the end of it and suddenly find yourself in the crypt.



- Look closely at the sarcophagus nearest the door. You will notice some rosary beads on top of it.
- Take the rosary beads.
- Now head back through the underground tunnel. See a button on the wall at the end of the tunnel?
- Press the button, and the secret panel will open. Go through the secret panel. You will find yourself in the chapel again.
- Leave the chapel.
- Walk to the theatre.
- Once in the theatre, go to the make-up room. Notice Don's vest lying on the floor.
- Look closely at the vest. You will notice the little Christmas snowman still in his pocket. Take it.
- Leave the make-up room and the theatre. Go upstairs to the second floor hallway. You will see that the darkroom door is wide open. An eerie red light shines out through the open door onto the hallway floor.
- Go into the darkroom. The whole place is lit up by a red light. You will notice a mess of torn photographs of

yourself stuck haphazardly to the wall. While you look at these photographs, a bright light suddenly turns on in the room. You whirl around to see Don--he is totally berserk, with make-up smeared all over his face! Don grabs you and begins to choke you. You fall back against some shelves, trying to get his hands away from your throat. You notice the open bottle of drain cleaner within reach of your hand.

- Hurry, grab the bottle! Throw the acid in his face!
- Now, while Don is trying to rub the burning acid off of his face, you can take a second or two to look around. You will notice the spellbook on the center table.
- Run out of the darkroom and up to the nursery. If you don't already have the piece of glass, pick it now and hide behind the door.
- When Don comes in, stab him with the glass shard and run back to the darkroom and pick up the spellbook.
- At this point, since you have everything you need to end the game, Don will automatically get you...but that's okay! That's supposed to happen once you have acquired the Christmas ornament, the spellbook, an item to draw blood (the brooch or the glass shard), and a holy item (the rosary beads or the crucifix).
- The next thing we see is Don putting you into the torture chair in the theatre. He has manacled one wrist and is now



working on your ankles. However, you still have one hand free. Hurry and show him the Christmas ornament before he grabs your other wrist!

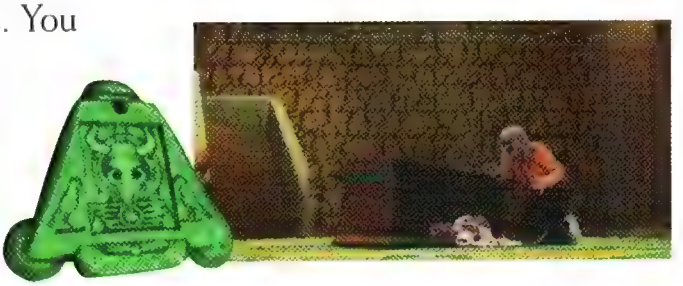
- Don takes the Christmas ornament and stands up with it. You can see the pendulum

blade of the chair in a cocked position behind his back. You tell him you love him, you plead with him, you try to get him to realize what he's doing. It will be for naught, though. During the time that he is standing up and looking at the ornament, pull the lever of the chair with your free hand. This will cause the blade to come down and kill him. If you don't do this, he will kill you.

- Don is now lying on the floor dying. You quickly unmanacle yourself and go to him. He seems himself now. He says your name before he dies. You begin to cry. There's not much time for grief, though, for now the house trembles and shakes, and Don's body falls through a large crack in the floor. Then up through that same crack a horrible being arises...a demon! The demon turns and looks at you wickedly. Now run to the now-open theatre secret panel and go into the secret passage.

- The demon will follow you into the secret passage. You'll find the first floor lift blocked with fallen timbers. Your only choice is to go down those steep stairs and deal with the large hole.

- Once at the large hole, you will notice that a water pipe broke during the trembling and shaking of the house. The broken water pipe crosses the large hole and it is now within your reach. Quickly jump up and grab it and cross the large hole.



- Once on the other side of the hole, run down the stairs to the bottom. There you will find a closed door.

- Once inside the room, close the door quickly and bolt it.

- Now you may turn and look around. You are in Carno's secret chamber. You notice an altar in the middle of the room, and Carno's corpse near it.
- Place the spellbook on the altar. Open the book and turn to the proper page. You will begin to haltingly translate the spell. The first thing you need is a talisman.
- Take the malachite talisman from Carno.
- Place the talisman on the open page of the book.
- Now you need blood from a living person. Who...? You are the only living person in this room. You need something to cut yourself with. Use either the pin of the opened brooch, or the glass shard to draw blood from your index finger. Hold your bleeding finger over the book. Let the blood drip freely onto the talisman.
- You now need a holy item. Use either the rosary beads or the crucifix and place them on the spellbook. You hear the demon pounding at the door.

The door is now splintering. Before long, the beast will burst into the room!

While you are reciting the incantation, the door suddenly explodes open and we hear an unearthly scream. The demon is literally being drawn toward the open book. It tries to fight it, but it can't. The talisman, the blood, and the demon are sucked down into the very bowels of the book. Then suddenly, it slams shut and all is silence. It is over. You open the front door of the house and walk down the driveway, your face a blank mask. You leave the house behind you.

DID YOU TRY...

CHAPTER 1

Did you...

- look in the dining room mirror and notice that the reflection of the portrait over the fireplace is different from the portrait itself?
- go behind the bar in the reception hall and notice the bottle of absinthe?
- pet the cat on the couch in the reception hall?
- get your first fortune from the fortune-telling machine in the reception hall?
- play the player piano in the reception hall?

- lie down on the bed in Carno's bedroom?
- open the wooden jewelry box in Carno's bedroom and see Carno's ruby ring?
- open a dresser drawer in Carno's bedroom and notice the cigarette case containing three cigarettes?
- open the vanity drawer in Marie's bedroom and see the letter written from Marie to her lover Gaston?
- have various conversations with Don in his darkroom on the second floor?
- turn on the water in the darkroom sink while Don was underneath it?
- examine the strange contraption in the collectibles room and notice a wierd electrical arc emanating from it?
- examine the small "cloud" hovering above the crib in the nursery?
- try to get the teddy bear in the nursery?
- look more closely at the small painting lying on the floor of the conservatory?
- examine the large painting on the easel in the conservatory and find nothing but streaks of paint?
- look in the large vase on the floor of the conservatory and find a blood-stained gardening apron with a large "H" embroidered on it?
- notice the strange lantern on the table by the red couch in the conservatory?
- notice your laptop computer open and turned on in the bedroom?
- use the various toiletries by the sink in the bathroom?
- try to enter Carno's tomb from the outside?
- try to open the locked carriage house door?
- open the mailbox in front of Malcolm's house and notice a letter addressed to "Malcolm Wyrmshadow?"

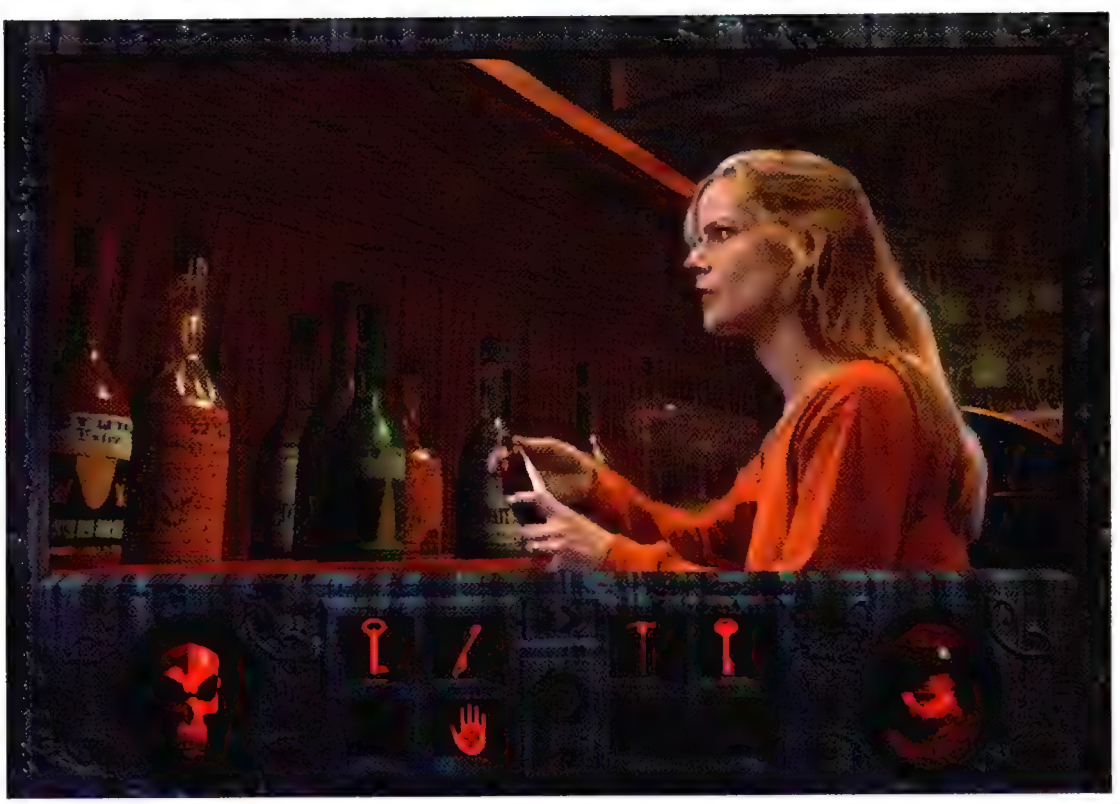
- open the desk drawer in the library and notice a letter written from Carno to his friend Jeremiah?
- open the old magazine lying on the library table and read an article about Carno's magic show?
- open the Bible in the chapel and notice Carno's family tree?

CHAPTER 2

- get your next fortune from the fortune-telling machine in the reception hall?
- notice the dropping level of absinthe in the bottle behind the bar in the reception hall?
- check on the strange phonograph music coming from up in the collectibles room?
- check on the eerie baby's cry coming from in the nursery?
- examine again the large painting on the easel in the conservatory and notice more streaks of paint than there were before?
- give the drain cleaner to Don in the carriage house?
- enter the antique store?
- ask the proprietress of the antique store about Carno?
- look into the display case of the antique store and notice the crucifix?
- go into the realty office and notice the realtor with the slinky blonde?
- knock on the door of Malcolm's house in this chapter?
- open the wooden box on the altar in the chapel and notice the bizarre spellbook within it?

CHAPTER 3

- talk to Don while he was lying on the bed with a terrible headache?
- look more closely at the monitor of the laptop computer in the bedroom and notice the strange text?
- notice again the dropping level of absinthe in the bottle behind the bar in the reception hall?
- get your next fortune from the fortune-telling machine in the reception hall?
- go down into the basement and hear the sounds of a woman sobbing?
- examine the large painting on the easel in the conservatory again and notice even more paint streaks and daubs?
- talk to Harriet while she was sitting and peeling potatoes in the carriage house?



- talk to Cyrus while he was sitting and skinning the rabbit in the carriage house?
- give the tarot cards to Harriet while she was sitting and peeling potatoes in the carriage house?
- use the newspaper to catch the key when you poked it with the nail in the third-floor hallway?
- read all five of the articles in the scrapbook of old newspaper clippings that the proprietress of the antique store showed you?
- go into the realtor's office and talk to the realtor about the telephone man coming to your house the next day?

CHAPTER 4

- examine the large painting on the easel in the conservatory again and notice that the painting is now becoming more complete?
- look in the mirror in the collectibles room and notice a terrible vision of Carno murdering his wife Regina?
- examine the gold necklace that "magically" appeared in Carno's bedroom and then hear the voices of a man and a woman arguing about it?
- pet the cat on the couch in the reception hall in this chapter?
- notice again that the level of absinthe in the bottle behind the bar in the reception hall has dropped even more?
- get your next fortune from the fortune-telling machine in the reception hall?
- give the tarot cards to Harriet when you first meet her at the bottom of the stairs?
- give the tarot cards to Harriet while she is washing the dishes in the kitchen?
- notice Harriet cleaning in various places in the house?

- talk to Cyrus in the carriage house after Harriet is through cleaning in the house?
- enter the old greenhouse at the end of the trail?
- pick up the trowel lying on the greenhouse floor and then see a horrible vision of Carno murdering his wife Hortencia?
- look in the large clay pot in the greenhouse?
- talk to the telephone man in the entryway of the parlor?
- ask Lou, the proprietress in the antique store, some more questions?
- try to see Malcolm again in this chapter?
- look in the mirror in the attic and notice an odd shimmering of the strange wooden contraption behind you?
- look closer at the portraits of four women in the attic?
- open the trunk in the attic and look at the various items within it?

CHAPTER 5

- look closer at the monitor of the laptop computer in the bedroom and notice the odd text?
- examine the large painting on the easel in the conservatory again and notice that the painting is becoming ever more complete?
- look in the mirror in the attic and see an awful vision of Carno murdering his wife Leonora?
- open the dresser drawer in Carno's room and notice one cigarette missing from the cigarette case?
- notice again the ever-dropping level of absinthe in the bottle behind the bar in the reception hall?
- get your next fortune from the fortune-telling machine in the reception hall?

- look in the mirror in the dining room and see a horrific vision of Carno murdering his wife Victoria?
- look closely at the fishpond in the yard and discover the dead body of your cat Spazz?
- pick up a red rose that "magically" appeared by the gazebo in the yard and then see a vision of Marie and Gaston plotting Carno's death?
- discover the secret panel leading into Marie's room from the secret passages?
- discover both secret panels leading into the chapel from the secret passages?
- find a recently-discarded cigarette butt in the secret passages?
- discover the underground tunnel leading to Carno's crypt?
- eventually make your way into Carno's crypt?
- notice the names inscribed on all five sarcophagi in the crypt?
- use the poker to pry open the lid of "Carno's" sarcophagus?
- use the poker to pry open the lid of Marie's sarcophagus?
- examine the strange chair sitting on the stage of the theatre?

CHAPTER 6

- look behind the bar in the reception hall and notice that the absinthe bottle is now gone?
- get your next fortune from the fortune-telling machine in the reception hall?
- talk to the telephone man in the reception hall?
- look closely at one of the wine casks in the basement and see a horrible vision of Victoria's corpse bobbing around in the red wine in the cask?
- look into the flip-card machine on the stage in the theatre and see an unsettling vision of Marie trying to kill Carno with his torture chair?

- look into the mirror in the make-up room and see a ghastly vision of Carno with his disfigured face?
- notice the broken laptop computer on the desk in the bedroom?
- examine the large painting on the easel in the conservatory again and notice that it is almost complete...but you still can't tell what it is?
- take the cameo brooch from the old trunk in the attic?
- look into the vanity mirror in Marie's room and see a mysterious vision of Carno attacking Gaston?
- find the empty absinthe bottle in the secret passages?
- talk to Harriet and Cyrus in the carriage house and find out that they are packing up and leaving?
- trade the cameo brooch for the crucifix in the antique store?

CHAPTER 7

- examine the large painting on the easel in the conservatory for the last time and see that the painting is now complete and is the portrait of a demon?
- take the shard of glass from in the nursery? (You can only do this if you don't have the brooch.)
- get the rosary beads lying on top of Marie's sarcophagus in the crypt? (You can only do this if you don't have the crucifix.)
- try to open the front door of the house and go outside but find that the house won't let you leave now?
- try to open the dining room door of the house and go outside but find that the house won't let you leave now?
- try to use various "weapons" on Don while he is chasing you around the house; i.e. the hammer, the poker, or the shard of glass?
- try to go through the secret panel into Marie's room while Don is chasing you around the house and find the body of the telephone man?
- go into the theatre and discover dead Harriet while Don is chasing you around the house?
- run into the underground tunnel while Don is chasing you around the house and find Cyrus's corpse?
- run into the crypt and hide in Marie's sarcophagus while Don is chasing you around the house?

OBJECT LIST

OBJECT	FOUND	USAGE
Cameo Brooch	In the trunk in the attic	Trade for crucifix in antique store. Use to draw blood during spell.
Christmas Ornament	In the theatre make-up room	Use on Don to try to save yourself from him.
Crucifix	In the antique store	Use with the spell to send the demon back.
Dog Bone	In the general store	Use on dog at Malcolm's house.
Drain Cleaner	In the general store	Given to Don. Use as a weapon against Don.
Five Dollar Bill	In Adrienne's bedroom dresser drawer	Use at the general store to buy drain cleaner.
Glass Shard	In the nursery	Use as a weapon against Don. Use to draw blood during spell.

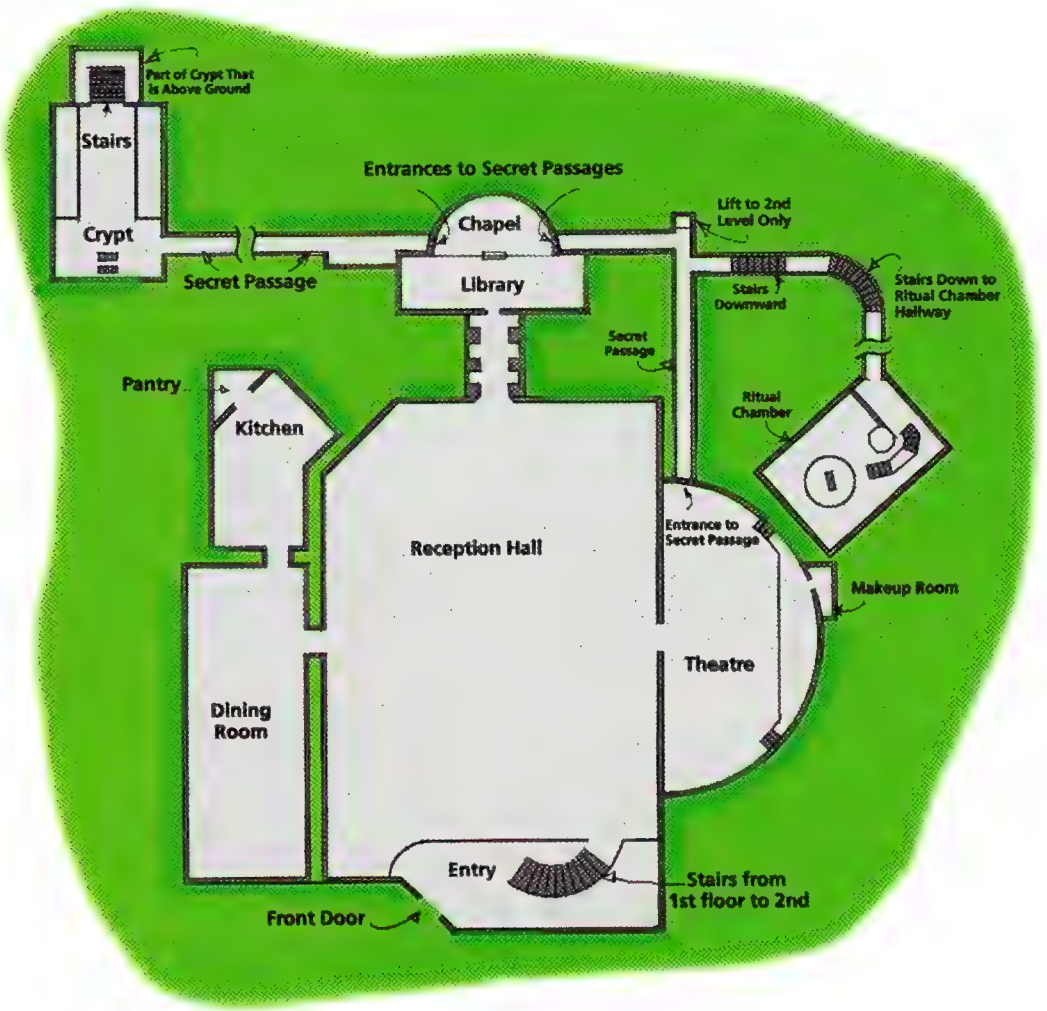
OBJECT	FOUND	USAGE
Hammer	In the basement	Pry nail from hole in hayloft. Knock down the false wall on the fourth floor landing. Protect yourself from Don.
Lenspiece	On the trail to the greenhouse	Use on the telescope to fix it.
Letter Opener (Black Onyx figurine)	On the library desk	Use to remove brick from library fireplace.
Library Key	At the realtor's office	Use to open the library door.
Malcolm's Book	In the fourth floor tower bedroom	Shown to Malcolm's housekeeper. Given to Malcolm.
Matches	In the kitchen drawer	To light up the basement.
Newspaper	In the reception hall	Get the 3rd floor stairwell key out from under the door.
Photo of Carno & Malcolm	In the armoire in the theatre make-up room	Shown to Malcolm's housekeeper. Given to Malcolm.
Poker	By the dining room fireplace	Pry up the trap door in the pantry. Get the3rd floor stairwell key out from under the door. Opening sarcophagus lids. Protecting yourself from Don.
Rosary Beads	On top of Marie's sarcophagus in the crypt	Alternate holy item to use with the spell to send the demon back.
Spellbook	In the darkroom	Use to make spell in secret chamber.
Stairwell Key	In the stairwell door keyhole	On the stairwell door.
Talisman	In the secret chamber	Use with the spell to send the demon back.
Tarot Cards	In Marie's room	Given to Harriet.

MAPS

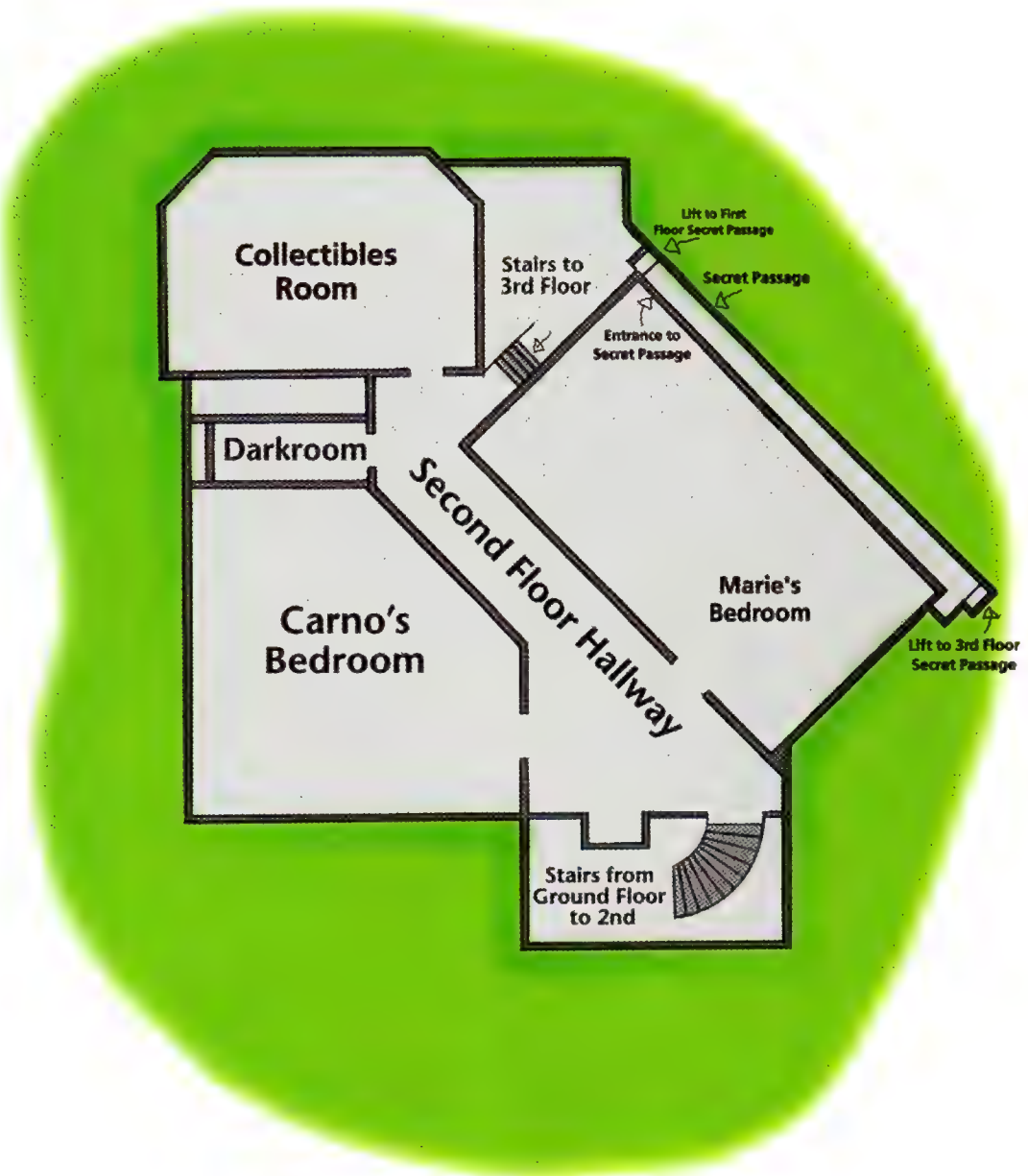
Carnovasch Estate Island

The Town - Nipawomsett Island

The House: First Floor

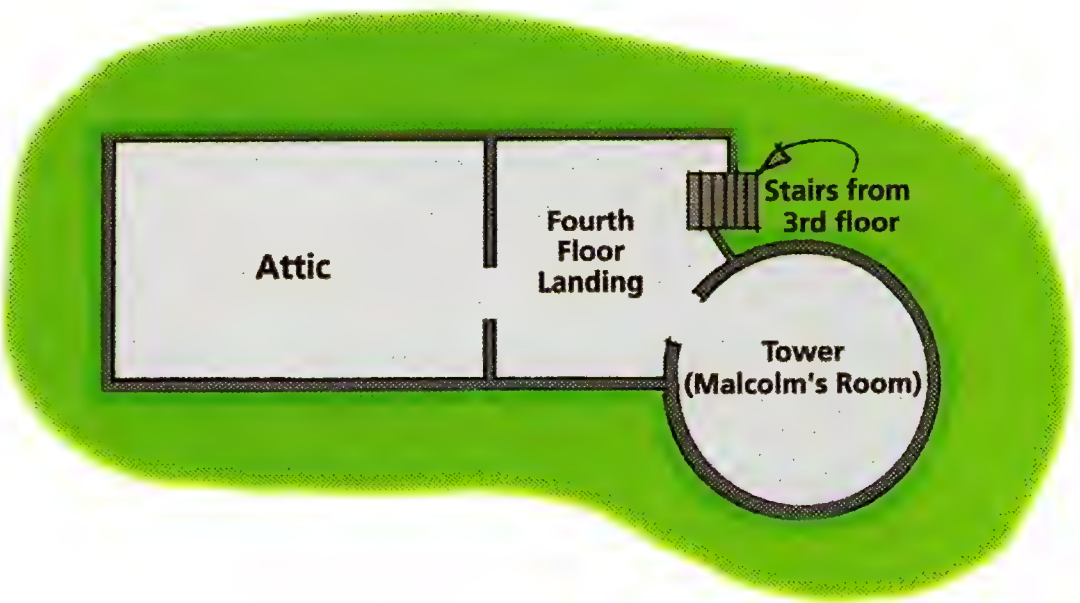


The House: Second Floor



The House: Third Floor

The House: Fourth FLoor



The Art and Music of Phantasmagoria

You've never seen anything like the art in this game. The house in Phantasmagoria *is one of the most fantastical, incredible, beautiful and frightening sets ever created. Every angle, every detail, every gargoyle, cherub, and demon is a work of art in and of itself. This is the product of a powerful imagination, a driving vision. That vision belongs to Andy Hoyos.*

THE LOOK OF HORROR: AN INTERVIEW WITH ANDY HOYOS

LORELEI: How would you describe the look of *Phantasmagoria*?

ANDY: The look of *Phantasmagoria*, I would say, is very filmlike. Specifically, I guess you'd call it imaginative realism, a la Tim Burton. It's very real, very flushed out and rich, but it has a fantasy edge.

LORELEI: Tim Burton was one of your inspirations?

ANDY: Yes. I looked at tons and tons of movies—specifically horror films, but even other related films, like *Batman*, when we first started the project. *Batman* was wonderful for its lighting and sets, and the imaginative edge which Tim Burton created for it. That feeling was what we wanted to capture for *Phantasmagoria*. Other inspirations were Ridley Scott's work in *Alien*, Clive Barker's *Hellraiser* – the moody feel of that picture was great.

LORELEI: How is it different designing for a Silicon Graphics environment?

ANDY: The difference is, we're truly building sets, even if they only exist in the computer. It's a real three-dimensional environment. The island and the house which are the primary environments of the game are completely fleshed out. They exist as sets in the computer. You can move freely through them, around them, into them.

LORELEI: Verging on virtual reality?

ANDY: That's right.

LORELEI: Do you have a favorite

section of *Phantas*?

ANDY: Well, it's different from *King's Quest*—we don't have specific "lands" or anything, the look is pretty consistent. I would say the whole of the story is my favorite thing. There's no one area that draws me to it more than others.

...we're truly building sets, even if they only exist in the computer.

LORELEI: Do you think this game is scary?

ANDY: Yes, I do. Very!

LORELEI: Roberta tells me that you came up with most of the horrifying deaths in *Phantas*. Is that true?

ANDY: Yeah, I guess that is true. (laughs) I had fun. I'm not exactly sure why I found that fun. I guess that says something about my personality...I think very theatrically. In coming up with the deaths, which were some of the more horrifying aspects of the game, it was fun to come up with somewhat fresh approaches to murder. I enjoyed thinking about how I could make them different.

LORELEI: There were actually mockup torture devices made by local craftsmen, right?

ANDY: Yes, they were scale models of the machines.

LORELEI: What did they think about that?

ANDY: They didn't know what to make of what we were doing. So far as I know, they just followed the blueprints and didn't say too

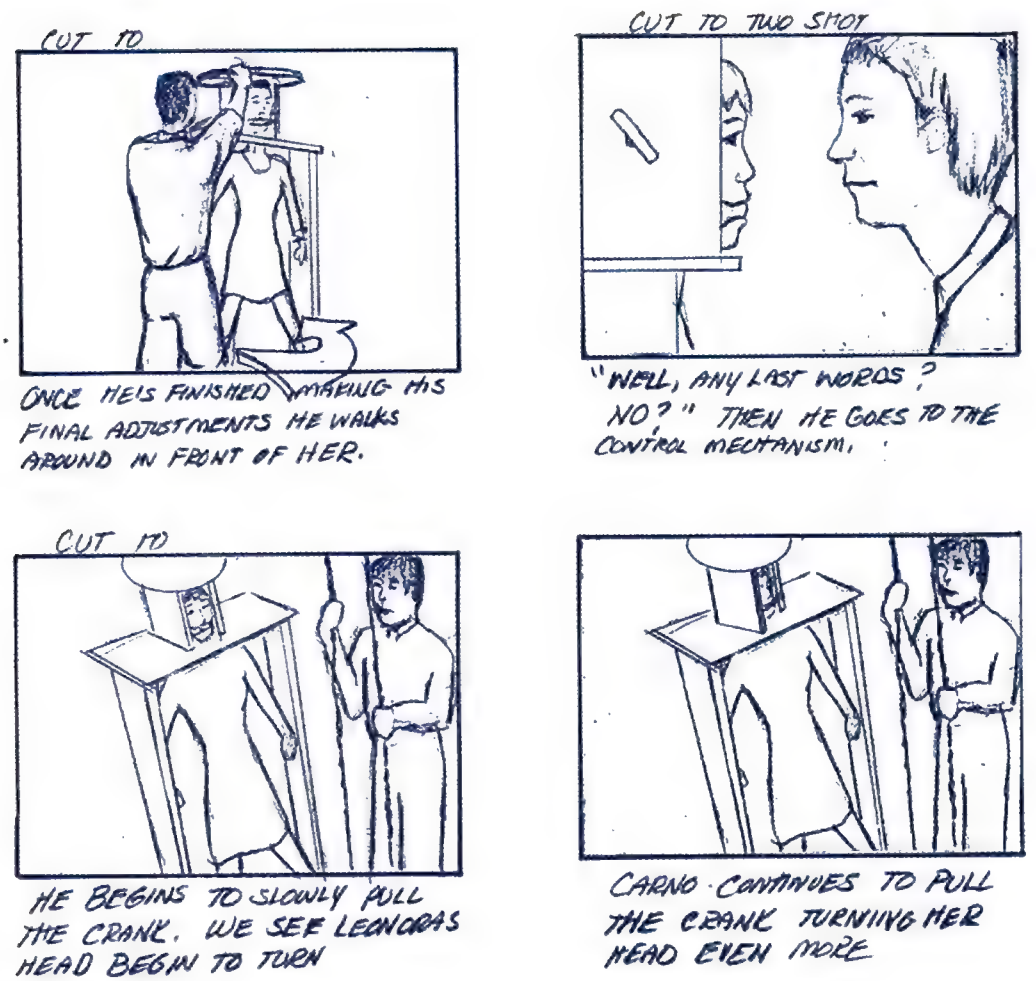
much about it. They knew of Sierra On-Line and knew we were doing high imagination products. At least, I hope they knew.

LORELEI: I just wonder what the barroom gossips say those devices were really for.

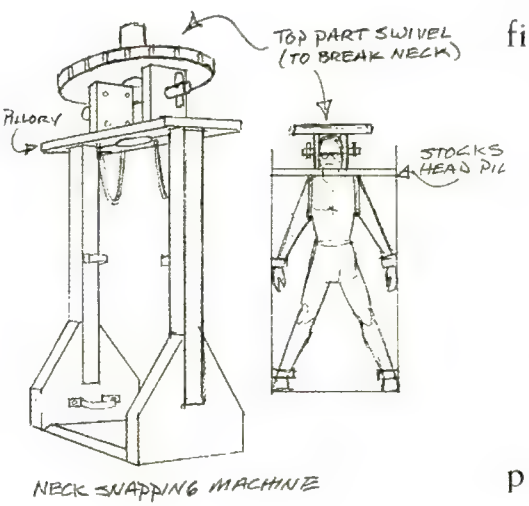
ANDY: Well, there was talk that Ken was using them in his employee incentive plan...(both laugh)

LORELEI: What scares you?

ANDY: What scares me? That's



tough to say. That takes some thought. I think what scares me is what scares everybody else: fear of the unknown, fear of what might be waiting around the corner... even fear of what one is capable of. I guess I could point to a film and say "this scares me" and "that scares me," but all those things come right down to the unknown. That which exists on the fringes of our consciousness, in the shadowy areas of dreams. That's what scares me.



LORELEI: What was the hardest part about designing the look of *Phantas?*

ANDY: Trying to come up with a definitive scale for the environments our actors had to interact with. We didn't have the actors at first, and I think the most difficult thing was coming up with the objects and the environment so that they would be compatible with human characters, while maintaining realism. When you're dealing with cartoons, like *King's Quest*, you can cheat that a little bit, but when you're dealing with a realistic 3-D environment, it becomes very tough. It has to be believable.

LORELEI: What was the most fun about working on this project?

ANDY: Being able to work with Roberta while we were coming up with the storyline. Having input at that embryonic stage was probably the most exciting thing. I was really able to immerse myself in those as yet imaginary environments and characters and move around in them. It was really amazing. (smiles)

Really amazing is a good way to describe the Phantasmagoria experience...along with scary, creepy, and sometimes downright terrifying. I think Andy's vision will stick with you for a long, long time.

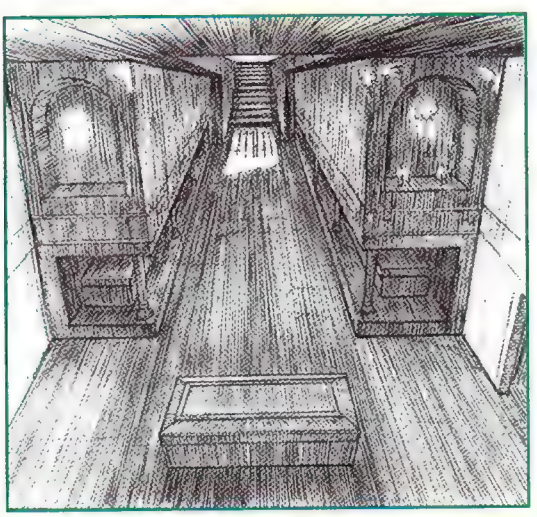
THE ARCHITECTURE OF FEAR: 3-D THRILLS AND GORY GRAPHICS

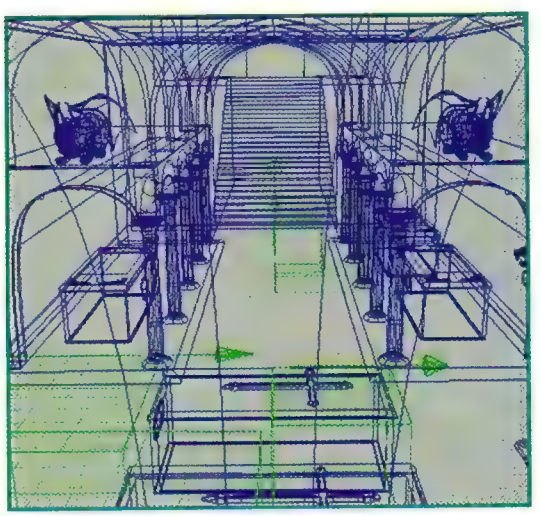
From left to right: Brandee Prugh, Kim White and Brian Judy

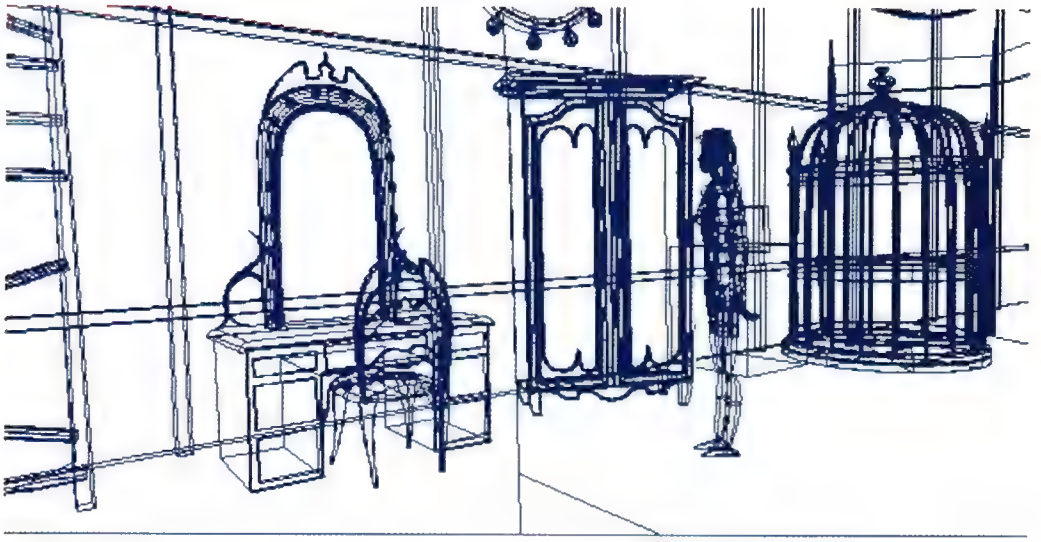
Like the set of any horror movie, the Phantasmagoria house had to be built, but not with a hammer and nails. This haunted mansion was constructed entirely in the computer. First there was the skeleton of the house, made not of wood but of virtual wire. Next came the skin of the animal. The lush textures, opulent wallpaper, gothic carvings, Victorian furniture—it was all created with a fantastic piece of software called Alias, by fantastically talented artists. I talked with Sierra computer artists Kim White and Brandee Prugh about the 3-D process and the Phantasmagoria experience.

LORELEI: Could you tell me a little bit about the 3-D rendering process?

KIM: We built all the furniture and rooms of the *Phantasmagoria* house in a computer using Alias, a 3-D software package. When we say 3-D, we mean that the computer handles the information we give it as if it were three dimensional. After we finish modeling the objects, we place







textures on them. Then we illuminate the room choosing from a wide variety of flexible "lighting sources" that the software offers. The computer has a camera inside it that we can move around the virtual room the way one moves a real camera around a real room. When we're through, we set the computer to "render," or generate, a final image of the room from the chosen camera angle. The image becomes one of the many backgrounds in the game. 3-D was ideal for *Phantasmagoria* because the mansion is filled with so many unique and individual items.

LORELEI: It sounds like a lot of work! What did you find to be the most challenging aspect?

BRANDEE: Considering this was my first game, it was challenging in many respects. I needed to take into account the live actors that would be interacting with the virtual environment.

KIM: Creating computer generat-

ed backgrounds for video captured characters was new for me as well. We always had to be conscious of the fact that these images were being made for actors. First Andy (the art director) would design the room. Then we would build the space in the computer. Next Jerry (the director of photography) came in and showed us how he wanted the camera angles to be set up. We used mannequins that had been created in the computer as stand-ins for the actors to help him position the shots. Finally we rendered the finished images, always being careful to light them correctly for the video captured actors. It was a very long process.

LORELEI: I see a lot of 3-D rendering in the movies and on TV. Where else is it being utilized?

KIM: Well, the most obvious place you see it utilized is on commercial television, as you said. Often, though, computer

graphics are implemented in less obvious places. Designers of various kinds can manipulate an idea in the computer with ease before a physical model is ever created. This process is used in the manufacturing of a lot of items, from shoes to cars to airplanes to product packaging. Architects use 3-D to generate a representation of their building for presentation and design changes. Once the geometry is in, a computer camera can be set to do a "fly through" of the space. Even fine artists are incorporating these tools in their work, not only in video and animation but in flat and interactive pieces. 3-D graphics are being used for medical imaging to aid in many aspects of health care. Scientists use it to explore everything from molecules to weather patterns. Finally, it is used to recreate accidents to be used in a court of law.

3-D graphics are being used for medical imaging to aid in many aspects of health care.

LORELEI: Wow!

BRANDEE: Pre-med students would have the benefit of various animated 3-D computer generated models to explain complicated body processes and general workings of the human anatomy. Other sciences like microbiology, physics and chemistry could also use it to explain complicated reactions on a molecular level.

LORELEI: What was your favorite part of working on *Phantasmagoria*?

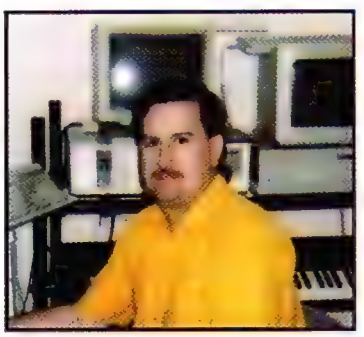
BRANDEE: My favorite part of

creating the world of *Phantas* was that we had to do a little bit of everything. It wasn't just modeling or lighting, it was all of what it takes to create a scene, and more. It was wonderful to work with the cinematographer.

KIM: My favorite part was modeling some of the rooms. Seeing the objects come together as a complete space was a lot of fun, especially after the actors were added.

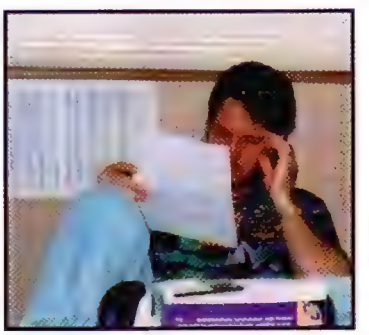
These are two modest and extremely talented young women. The world they've created is nothing short of astonishing. And scary. Very, very scary!

DANSE MACABRE: MONSTERS AND MUSIC



Jay Usher

Neal Grandstaff



Mark Seibert

You're walking down the hall of the mansion. Every nerve is on fire. IT could jump out and get you, at any moment. IT could be anywhere. The music is ominous, unnerving. The tension is unbearable. Your terror mounts... hey, where is that music coming from, anyway? Why, it came from the minds of talented Sierra composers Jay Usher, Mark Seibert and Neal Grandstaff!

LORELEI: How would you describe the music of *Phantasmagoria*?

NEAL: It's eeeerie and creeeepy! Melancholy, chilling, frightening, and truly cinematic.

MARK: It's your basic Rock/Gothic/Classic horror style music. (laughs)

JAY: We based a lot of the underscore on the opening theme. We go into the game and look at the various scenes, adding a stinger

here and there when we need it, creating an ambiance, a musical feel for the game. When something shadowy comes up behind you, we're building up the tension with the music. We depend on silence quite a bit. In order to get a "pounce" effect, on something that "gets" you, you have to have silence to throw people off guard. It makes your heart pound. In fact, in some of the chase scenes, we have drums and low strings in the background that simulate a heartbeat. It gets louder and quicker as the danger mounts.

It's eerie and creepy! Melancholy, chilling, frightening and truly cinematic.

LORELEI: Cool. By "underscore," you're talking about the music that occurs when the player is exploring, as opposed to the scored movie scenes, right?

JAY: Right. The underscore itself touches on the main theme quite a bit, but it evolves in its own way. When the tension starts building up toward Chapter 7, we're bringing in the big guns. (laughs) People are going to be jumping out of their seats.

LORELEI: It seems to me that a good score is a vital part of any horror story.

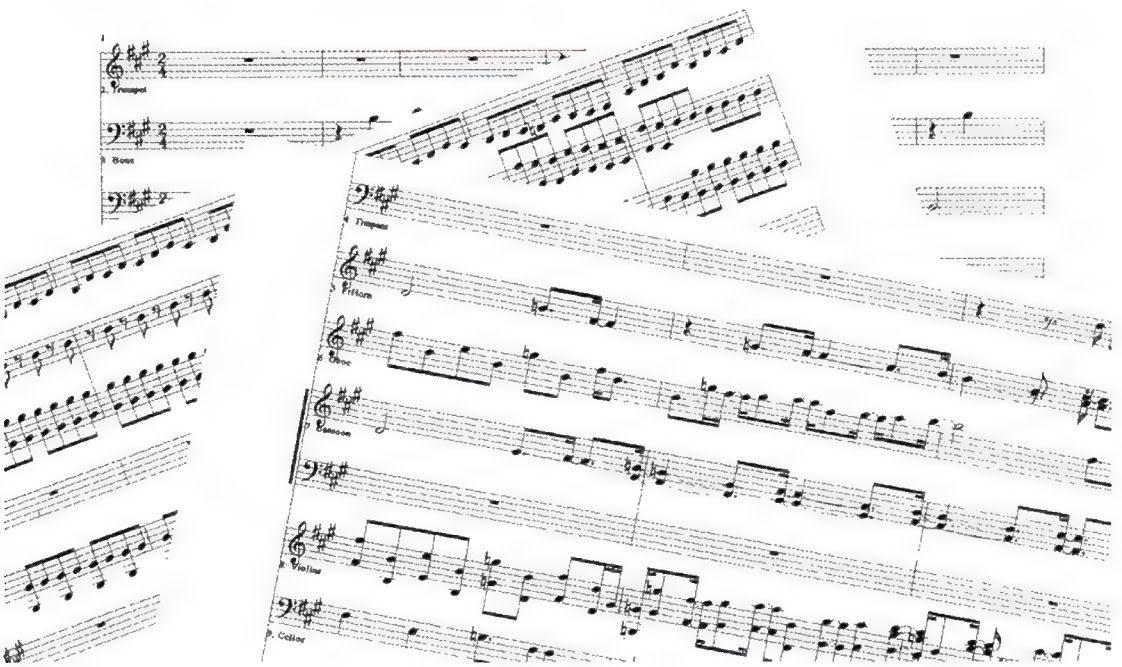
JAY: Actually, I kind of feel that without the music and the sound effects, it just wouldn't come across as well. Our job is to create the tension and the fear that you don't see. We create the emotion. There are places where

PHANTASMAGORIA

Pray It's Only A Nightmare

music by Mark Sierbert / Jay D. Usher
© Sierra On-Line Inc. 1994

Conductor



you don't know if you're going to be attacked or not. We sometimes give you a false sense of fear, by building up the music. You're thinking, "Oh, no, something's going to happen," and then when it doesn't, you just sag with relief. Then we really get you, when you don't see it coming! (laughs)

LORELEI: Is this score different from the music of any of Sierra's other games?

MARK: Yes. Most of the music for the major scenes will be recorded live, rather than created in the computer.

NEAL: Our scores get better and better. This one is the next step

up in the growth of film style music's infusion with the computer gaming world. In short, it kicks!

LORELEI: The scored movie sequences are something new to Sierra, aren't they?

MARK: Yup. We would take the movie sequences into the studio on tape, then compose the music while watching the tape play. This allows us to hit certain cues, and stay synched all the time. It's the same way they've been doing movie music for years, but it's new to the computer game industry.

Our job is to create the tension and fear that you don't see.

LORELEI: It all sounds wonderful to me. Do you have a favorite piece or section of music in the *Phantas* score?

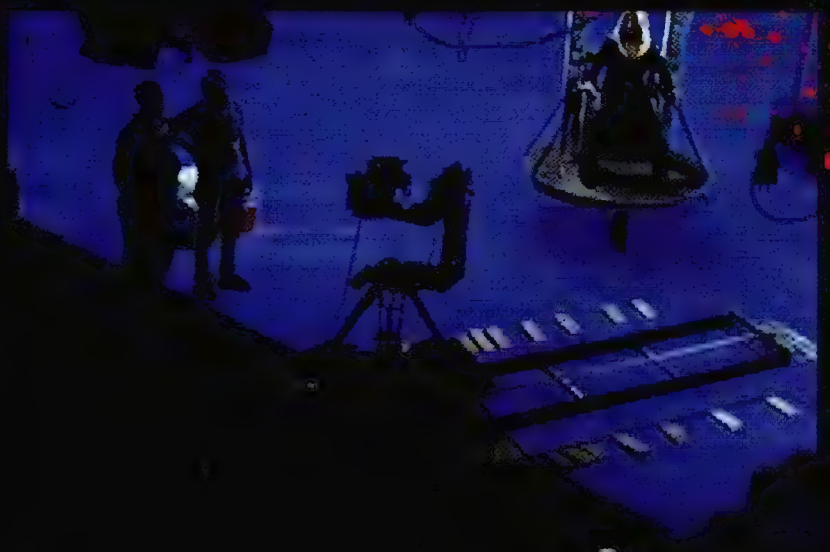
MARK: I really enjoy the opening piece with the choir. It was a real kick to write, perform, and then go to the studio and work with the choir.

NEAL: It would be hard for me to pick a favorite piece. Everything seems to work so well.

JAY: This game has been in production for some time, and that's allowed us to achieve a quality that no one ever has before. There's an awful lot of effort that went into the music of *Phantasmagoria*. I think it's going to scare people witless!

Go on, turn down the lights. Darker! What are you afraid of? Turn up the volume on your speakers. I dare you!

The Production of Phantasmagoria



Part of the terror of Phantasmagoria *is due to the fine acting and supsenseful direction. Sierra wanted to produce a game with Hollywood-quality movie sequences, so they went to Hollywood for their director. Tinsel Town veteran Peter Maris was just the man for the job. With his arrival, classic movie magic met cutting-edge technology, and the results are incredible.*

DIRECTOR OF DREAD: AN INTERVIEW WITH PETER MARIS

LORELEI: What were your duties as director of *Phantasmagoria*?

PETER: Well, being a director for a game is a little different than being a director for a movie. Basically, I designed the camera angles and dealt with the actors; working with them, rehearsing them so that they delivered the performance we needed. We had to get the right angles and the right performances to tell the story well. Of course, the technical aspects made it unusual. The computer imaging makes it a very different process than filming a movie. The sets weren't there; they only existed in the computer. We filmed entirely on a blue screen.

...you can't get close to the walls, because you might go right through them.

LORELEI: Was this your first experience directing a game?

PETER: Yes, it was. It was extremely fascinating. I learned a lot. I guess I have an advantage now over other directors in Hollywood who have never done this.

LORELEI: Was it something you'd want to do again?

PETER: Without a doubt.

LORELEI: What was it like, working with the blue screen?

PETER: Well, there are certain restrictions you have to deal with–you can't get close to the walls, because you might go right

through them! If the preproduction is done carefully and thoroughly enough, though, it isn't a problem.

LORELEI: What movies have you directed before this?

PETER: Oh, I've directed twenty-some pictures.

LORELEI: Which are your favorites?

PETER: Hmm. They were all fun. There was "Viper," "Diplomatic Immunity" and "Hang Fire"...those were the ones that the trades liked. They were mostly action and drama.

LORELEI: Have you done horror before?

Peter Maris with Tory Morsell

PETER: Sure. Some of my earliest movies had a lot of blood and gore. (laughs) Yeah, I've done them before...but never any-thing like this! This experience was so different for all of us, especially the actors who came from Hollywood. We found our-selves being con-stantly suprised and amused and having moments of fun. It was great!

You'll have moments of fun and hours of terror with Phantasmagoria!

TECHNOLOGY AND TERROR: AN INTERVIEW WITH BILL CROW

Phantasmagoria *is one of the most technically advanced multimedia games ever produced. Combining state-of-the-art computer graphics, live human actors, stunning special effects, and an interactive storyline, it made demands on gaming technology that had never been met before. How was it all pulled together? With a lot of effort, imagination, and the talents of Sierra studio manager Bill Crow.*

LORELEI: What all do you do as head of the filming studio?

BILL: Well, I'm responsible for everything that takes place here. Since this was the first project we ever did using this new studio, *Phantasmagoria* essentially started with the design and creation of the studio. It was built for this game.

LORELEI: Really!

BILL: I was responsible for the design and construction of the studio, and all the electronic installation, which we did ourselves.

LORELEI: Amazing! What do you do during the actual filming?

BILL: I did a little bit of everything. I basically was the production coordinator, so I facilitated on the stage a lot. I was what you could also call a second unit director. I was the director for the scenes that involved stunts or other special effects that required us to coordinate animated sequences with live action.

Basically, I dealt with all the more technical scenes. The dialog-oriented shots were all Peter Maris's responsibility. To manage the shooting process, we built a bunch of computerized tools. All the software we used to digitize the video into the computer, that was all created for this game, so this was kind of the beta test for all this stuff. We were building some of it as we went. We would build new tools as we identified the need for them.

LORELEI: It's all Sierra proprietary technology?

BILL: Most of it, yes.

LORELEI: What was the average filming day like?

BILL: The average filming day for

this project started at about 6:30 in the morning. We'd come in and get the place opened up, get the equipment up and running. Talent would start showing up between 7:00 and 7:30 for makeup calls. Then we usually had a pre-production meeting which I managed. That started usually about 7:00. It would run about an hour, and we'd go over what we were going to shoot that day in detail. We'd make sure we had all the right backgrounds, props, that kind of thing. By about 8:00 we were into our first shot. We'd shoot until 6:00 or 7:00 at night.

LORELEI: Was it hard to line up the actors with the virtual backgrounds?

We would build new tools as we identified the need for them.

BILL: It's an acquired talent. There are a lot of tricks we learned along the way. Working with 3-D objects—tables, chairs, things like that—that was a little tricky. Stairs were the hardest. We'd have to construct blue stairs that matched the rendered stairs in the picture. We were pretty good at it by the end of the shoot.

LORELEI: What was the most interesting thing that happened during the shoot?

BILL: There were so many! Well, in one shot, a roof is collapsing. All these beams and huge chunks of debris are falling all around the actress. To get the shot, we built all these lightweight beams that were really just hollow card-

board, things like that. We normally had just two grips on the set, but to get the shot, we needed about five or six grips. All this stuff had to fall in the right sequence, so we needed people to perch in the rafters and drop it. I had friends in from out of town, so I put them all to work! There they were, sitting on ladders and boxes and scaffolding holding fake pieces of concrete and beams, waiting for their cue to drop them. They had a good time! Another time, Tori, our lead actress, was supposed to be crawling along this water pipe, which breaks. We had three hoses running through it, and water sprayed everywhere. To avoid ruining our equipment, we built a giant plastic box to film in, with a huge plastic tray underneath. It was pretty surreal. The box worked well, but we still had a big mess on our hands by the time we got the shot.

LORELEI: How do you think *Phantasmagoria* is going to stand up to other multimedia products?

BILL: We've got the best quality full motion video anyone's ever seen. We have high-caliber acting and a great script. I think we'll blow `em all away.

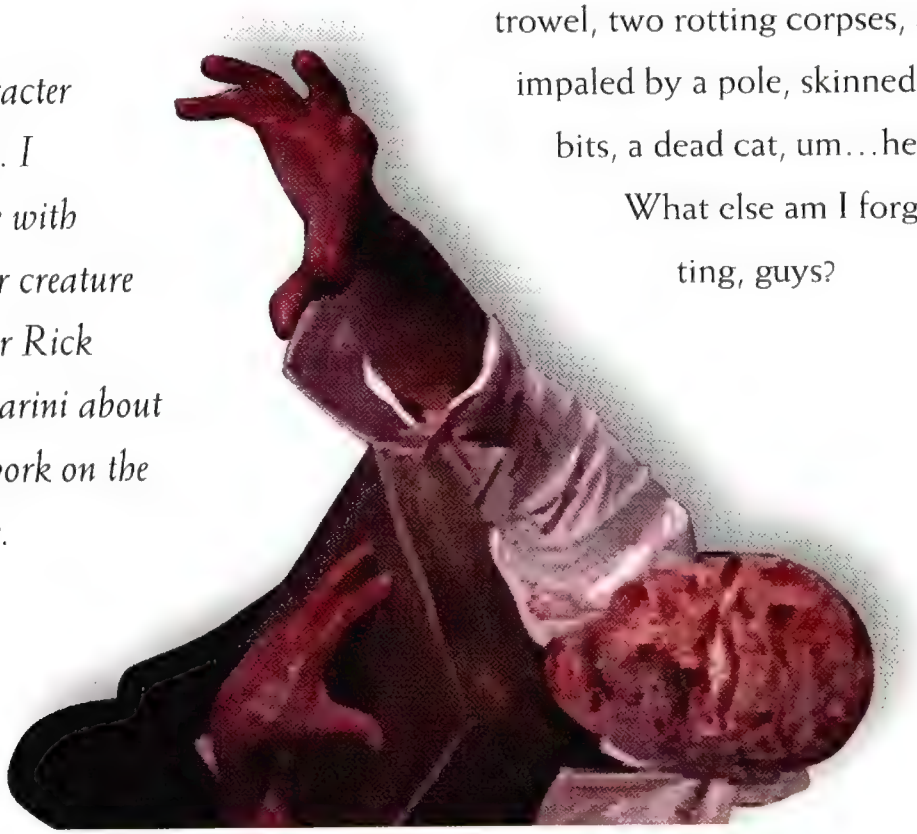
Me, too.

SEVERED HEADS AND SLIMY GREEN STUFF: SPECIAL EFFECTS

Let's face it. No horror movie is complete without scary special effects, and Phantasmagoria has some of the very best. To get the spookiest scream factor possible, Sierra sought out the talents of professional effects house The Character Shop. I spoke with senior creature maker Rick Lazzarini about his work on the game.

LORELEI: What kind of work did you do for *Phantasmagoria*?

RICK: Let's see. We provided a whole bunch of assorted body parts, a burning head, and a head that gets ripped in half. Also, we did effects for a girl who gets stabbed in the mouth with a trowel, two rotting corpses, a guy impaled by a pole, skinned rabbits, a dead cat, um...hey! What else am I forgetting, guys?



BACKGROUND VOICE: An ax in the head...a broken wine bottle through an eye...

OTHER VOICE: A hammer in the head...burn makeup...and exposed brains!

RICK: Right! We also did some body prosthetics, and a whole lot of blood. Gallons of it!

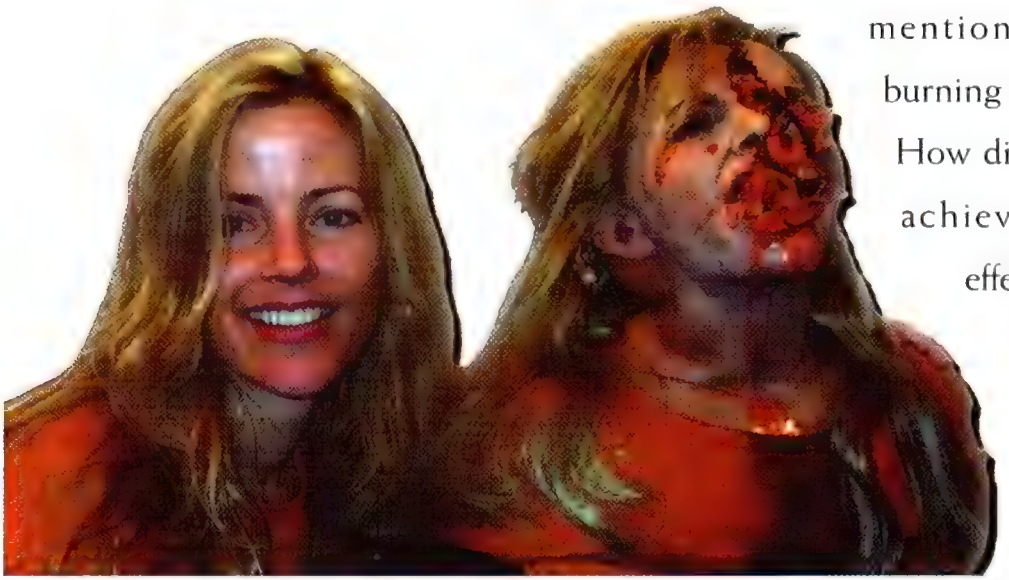
LORELEI: My, you guys reeled off that list with remarkable good humor!

RICK: (laughs) Yeah, I love my job.

LORELEI: This was your first interactive multimedia game. Was it very different from working on film?

RICK: Yes, it was much more cooperative. Everyone worked together to get it done. There was much less margin for error; most effects were done in one shot, with no cuts. Because we were working on such a tight schedule, we weren't doing multiple takes at all.

LORELEI: You mentioned a burning head. How did you achieve an effect like that?



RICK: It was a replica of the actor's head. We took a cast of his face, head, and body with a plaster material. We then duplicate the cast in soft rubber to simulate human flesh. There's a lot to take into consideration, like skin color and body hair. Of course, if the body's going to burn, we have to treat it so it doesn't put off a lot of black smoke like a tire!

LORELEI: There are some truly horrible burn effects in the game. How did you do those?

RICK: Well, we start by making a sculpture of the wound itself, and then we mount it on a rubber appliance. The rubber appliance is then glued to the actor.

LORELEI: How many people worked on the *Phantas* effects?

RICK: There were three people at the core of the team: Michael Esbin, Bill Zahn, and me.

LORELEI: What was the most interesting part about working on *Phantasmagoria*?

RICK: (gleeful) It was a return to good, old-fashioned gore! That was a lot of fun. When I was first starting out, I worked on "Slumber Party Massacre," things like that. Lately, we've mostly worked on more reserved movies. This was a real flashback. I think we produced some effect that are going to scare people silly.

Yeah, I guess the special effects are pretty cool. Pass the mousse, would you? My hair is still sticking straight up!

CREEPY CRITTERS: *PHANTASMAGORIA'S* ANIMAL ACTORS

Not all of the actors in this tale of terror are human. For the first time, Sierra decided to work with living, breathing beasties. Who did they get to wrangle the deadly Doberman, the cunning cat and the rascally rodents? They sought the help of Dave Macmillan and the other trusted Hollywood animal handlers at Worldwide Movie Animals.

LORELEI: What kind of animals did you provide for *Phantasmagoria*?

DAVE: A Doberman Pinscher, two cats, several rats and a beagle.

LORELEI: Did you handle the animals yourselves?

DAVE: Yes, we came on set every day and coached the animals to do what they were supposed to. It's a real skill.

LORELEI: I'll bet it is! I can't get my rats to do anything I say! What did the rats in the game have to do?

DAVE: The rats just ran along the wall in the basement. It was a pretty easy shot.

LORELEI: How do you train rats?

DAVE: With food. They're really greedy.

LORELEI: Mine are total pigs!

DAVE: They all are. You just train them to come to a buzzer by giving them a treat, and they'll go anywhere you want them to. You can get them to do more complex things, too. They're very clever, very trainable. They're good at figuring out how to accom-

plish tasks. That's probably why they've been so successful over the ages! (laughs)

LORELEI: Cats are notoriously independent and willful. How did you get the *Phantas* cat to cooperate?

DAVE: Actually, it was two cats. Just like any other animal, you can train cats to do things for treats. They're more picky about what they want to do, though. That's why we work with teams of cats. We'll bring the cat who likes to run, the cat who likes to be held, the cat who yowls the best, you know. They all look the same, so when it's all edited together, it looks like it was all done by one really talented cat! We brought a really calm old guy for the shot where we drop the cat onscreen from the top of the frame to scare the actress. He didn't mind a bit.

LORELEI: What did the Doberman have to do?

DAVE: He just barked from behind a fence. It's really easy to train a dog to bark on command. We use different hand signals—one for barking, one for snarling,

one for whining, and so on.

LORELEI: Was animal wrangling for multimedia any different than for film?

DAVE: Placement was a lot more important. We had to make sure the animals stay within the boundaries of the set. The rats kept running through the walls!

LORELEI: Yikes! Ghost rats!

DAVE: That's just what it looked like.

LORELEI: Did anything funny or unusual happen during the filming?

DAVE: There was this one rat who kept running the wrong way. We just couldn't convince him to go with the group! We started calling him Wrong Way Rattigan. (laughs)

The rats kept running through the walls!

LORELEI: What was his problem?

DAVE: Who knows. Animals just get in moods sometimes.

LORELEI: Would you want to work in multimedia again?

DAVE: I would love to. Everybody at Sierra On-Line was really great.

It's nice to know there are caring professionals like Dave Macmillan around. Especially because I've written three alligators, seven hyenas, and an armadillo into the script of Phantasmagoria II...

WILD TALENT: *PHANTASMAGORIA'S* PHENOMENAL CAST

From left to right: Victoria Morsell as Adrienne, David Homb as Don, Robert Miano as Carno, V. Joy Lee as Harriet, and Steven Bailey as Cyrus

At a glance, it's easy to see that Phantasmagoria has some of the finest art and special effects ever produced for any entertainment project, much less any multimedia game. But all that wouldn't have meant much if it weren't for the incredible performances delivered by Phantasmagoria's *wonderful cast. They brought the terror of the script to living, breathing, screaming life. The horror isn't just believable, it's in your face and there's nowhere to run. I had the opportunity to speak with some of the leading players about their experiences during filming.*

Victoria Morsell "Adrienne"

LORELEI: You played the role of the heroine, Adrienne. Could you tell me a little bit about that character?

VICTORIA: Adrienne Delaney is a successful novelist, married to a photographer named Don. At the start of the story, they're very much in love. Adrienne's a pretty strong person. Because she's a writer, she's very inquisitive... and if the player plays her right, she's a hero. If not, she dies. (laughs)

LORELEI: I get the impression that she is in no way a typical ditzy horror movie heroine.

VICTORIA: Not at all–she's very smart. She doesn't do incredibly stupid things, you don't see her screaming in her underwear. The character isn't about decoration. She's a very real person.

LORELEI: How refreshing!

VICTORIA: Isn't it? (laughs)

LORELEI: What was your experience prior to working on *Phantasmagoria*?

VICTORIA: I've done quite a bit of TV; mostly sitcom work. Most recently, I was on the new Wayans brothers show. I had a

recurring role on "Martin" for first season. Oh, and I just finished a film called "The Random Factor."

LORELEI: What a great title! What genre of movie is it?

VICTORIA: I guess you'd call it a sci-fi/drama/comedy.

LORELEI: Sounds like fun! Speaking of science fiction, what did you think of acting on a virtual set with the blue screen?

VICTORIA: I've never done anything like it. It was weird! You sort of feel like you don't know where you are. There's no set at all. You place yourself in the environment by looking at the monitor. You get used to it, but it's like being in limbo at first.

LORELEI: There are a lot of special effects in this game. Were you in many of those shots?

VICTORIA: Not as many as you might think. Most of the really extreme effects at the end of the game were filmed with models of my head and body. Unlike David (Homb) and Robert (Miano), I didn't have to wear too much makeup, either. At one point I had to get all muddy and wet...that was kind of gross! It was really weird to get the plaster cast of my face done. The special effects guys kept saying 'you might panic once your face is covered', but I said 'Nah, I'll be fine.' Yeah, right. When they put that last layer over my face, it was an awful sensation, like being buried alive. To tell you the truth, it was pretty scary. It made me get all paranoid. (laughs)

I found it challenging, because it was more physically constrictive.

LORELEI: Had you worked with animals before?

VICTORIA: I had never worked with animals before, but I have three cats at home. The movie cats were great. There were actually two of them, playing the same cat. One was better at jumping and leaping around, and the other was really mellow.

LORELEI: Did you work with the rats much?

VICTORIA: No, I didn't have to work with the rats directly, but I used to have mice, so I wouldn't have minded. I saw them in their cage. They were pretty cute!

LORELEI: Was working on a multimedia project very different from other acting experiences?

VICTORIA: In ways it was really filmlike, but it was more technical. I found it challenging, because it was more physically constrictive. You had to stay within the shot or you'd find yourself walking through a couch. It was strange to do so many different versions of some of the scenes.

LORELEI: Did anything happen during the filming that was particularly memorable?

VICTORIA: Oh, there were so many...(laughs) This one time, Stella Stevens, who played the antique store owner, was standing offstage watching while I filmed a scene. We both had our microphones on. She looks at me and suddenly just yells across the stage: "Dear, are you wearing a bra? You're crooked! Pull up your bra strap!" (laughs) I didn't know what to say, so I just stared at her. Then she said "Well honey, someone had to tell you!" I just cracked up.

LORELEI: Ah, the glamour of the silver screen. Other than offscreen

kibitzing, what did you find the most challenging about the project?

VICTORIA: When we were filming the final scene, and I'm strapped into that chair pleading for my life. It was a difficult scene to start with. I had to work up a lot of genuine emotion—and then we had to film several different versions. It was hard to keep that up for take after take.

LORELEI: I'll bet! What are you working on now?

VICTORIA: (laughs) I'm taking a break. I have lots of things in the works, though.

LORELEI: So, I've heard rumors of an offscreen romance with your *Phantasmagoria* co-star, David.

VICTORIA: That's right! We just hit it off from the very start. We're together now.

LORELEI: That's wonderful. Is there anything you'd like to add?

VICTORIA: Just that I had a great time working on this project. Cindy (the on-set makeup artist), David and I were like the three musketeers. We all had a lot of fun. The Sierra people were all so nice. It was better than working on a film. There was much less ego.

It was better than working on film. There was much less ego.

LORELEI: Would you want to do another multimedia project?

VICTORIA: Yes, definitely!

David Homb
"Don"

LORELEI: What projects have you worked on before *Phantasmagoria*?

DAVID: I've had a lead role in seventeen different movies, and I've done some guest starring on TV, and quite a bit of theatre.

LORELEI: Which of your movies is your favorite?

DAVID: "Street Soldiers," I think.

LORELEI: Tell me a little bit about the role you played in *Phantas*.

DAVID: Well, I play a photographer, the husband to Adrienne. We buy this incredible house in the country, and she happens to let out a bit of a bad spirit. It takes me over, and I go from a loving, nice, hardworking husband to an extremely dark, sinister, manipulating villain.

LORELEI: Was that a different kind of role for you?

DAVID: Yeah. I'd never done anything heavy like that at all.

LORELEI: You'd never played a bad guy before?

DAVID: No!

LORELEI: What did you think of working on a multimedia project?

DAVID: It was wonderful. It was

one of the best experiences I've ever had in the entire entertainment business.

LORELEI: Why was that?

DAVID: Working in a new medium, first of all. Second of all, I had a lot of freedom with the part. Roberta and the director Peter gave me a lot of freedom. And of course, since the game has different pathways, sometimes we'd film four different responses to a question from one of the other characters, ranging from polite to psycho. That was a lot of fun.

It was one of the best experiences I've ever had in the entire entertainment business.

LORELEI: That must have been different.

DAVID: It was. It was very technical. Even more technical than film, with the blue screen and all. We'd be in the middle of a scene, and they'd yell "Cut! David, your arm is going through the living room wall!" (laughs) Keeping that stuff in mind kept you on your toes.

LORELEI: What are you going to be working on next?

DAVID: I'm going to be co-starring in Orion's next picture, then I'm going to Texas to star for six weeks in a medieval action-adventure.

LORELEI: How wonderful! So, would you ever want to work in multimedia again?

DAVID: Oh, absolutely!

LORELEI: Was there anything else you wanted to add?

DAVID: Just that I really enjoyed

this whole experience. Roberta and everybody were really, really good to work for. I'm looking forward to playing the game! My little sister said, "So, when we play, will we be able to kill you?" And I said "Oh, sure, several ways!" and she said "Well, good, Bubba!" (laughs)

LORELEI: That's great!

DAVID: You'll have to catch me first, though!

Robert Miano
"Carno"

LORELEI: What did you think of working on a multimedia project?

ROBERT: In terms of the environment, it's very different, but the work is the same. Working with the blue screen was different. I had worked with it once before, but not to the extent that I did in *Phantasmagoria*.

LORELEI: Have you seen any of the video clips?

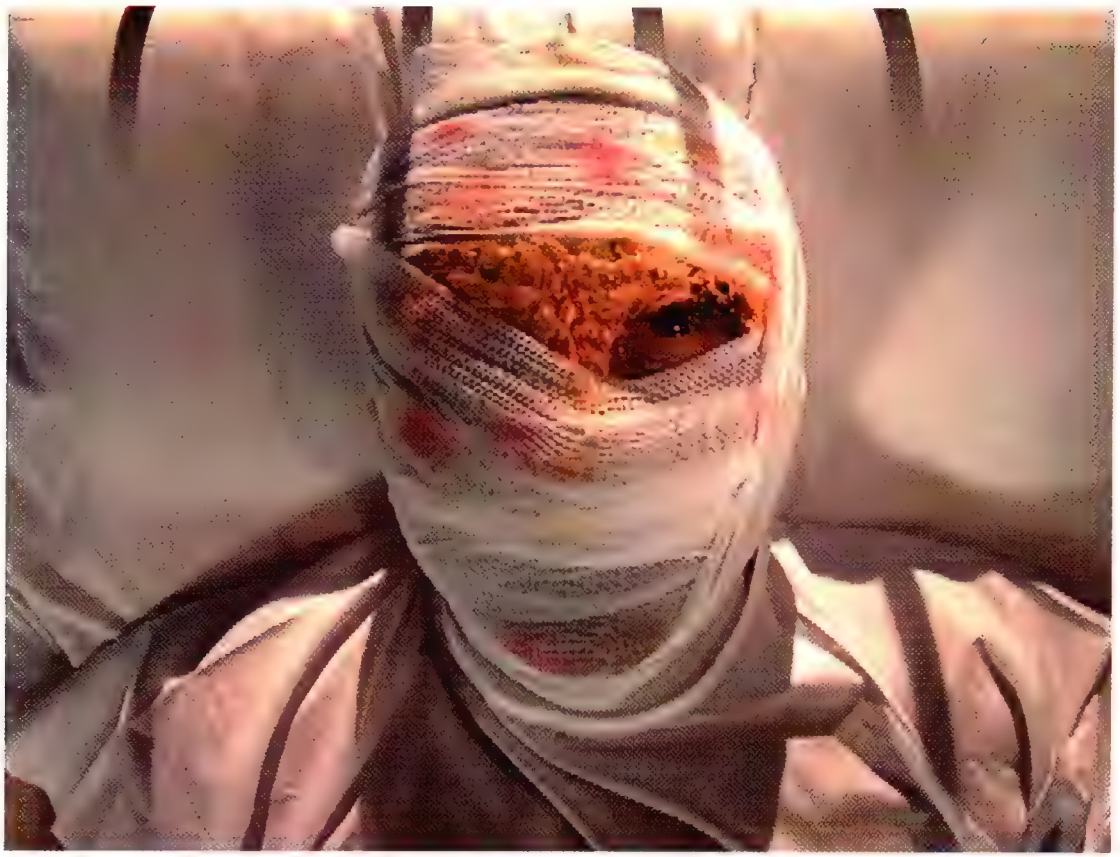
ROBERT: I did. I saw the trailer, and I thought it was very exciting. The sets are amazing. I think it's a wonderful project.

LORELEI: Tell me a little bit about your character.

ROBERT: Carno is a turn-of-the-century illusionist who becomes involved with the dark side of magic, and loses his soul. He gets obsessed with power and greed, and unleashes a demon which possesses him and causes him to do terrible things.

LORELEI: Was he a bad guy to start with?

ROBERT: Not really. He just made some bad choices. In the end, I think he redeems himself...but I can't give the whole thing away!



LORELEI: Had you played bad guys before?

ROBERT: That's primarily my thing. (laughs) I've been doing it for over twenty years. I would say that ninety percent of the time, I play the bad guy.

LORELEI: What are some of your favorite roles and projects?

ROBERT: I was in the original "Death Wish." I was in "Serpico," and recently I just finished doing a film called "Opposite Corners" with Cathy Moriarty. It's an independent film, and I think it's going to be well received. I play the bad guy; my character is the killer.

LORELEI: Do you ever feel a little typecast?

ROBERT: You know, I'm seen as a certain type, and that's okay. It's what I do well. It doesn't really bother me.

LORELEI: Was there anything in particular that happened during filming that stands out in your memory?

ROBERT: There was a lot of makeup required for this role. At one point, I had to go to L.A. and get a bodysuit made, because they were going to set me on fire.

LORELEI: Oh, my GOSH!

ROBERT: Well, they set a model of me on fire, anyway. They made a body that looked like me. The process was really intense. You have to sit in this chair for hours while they put this plaster all over your body and your face. You're tied down; you can't move at all. All you're breathing through is straws in your nostrils. It was pretty unnerving. I almost would have rather been set on fire!

The sets are amazing. I thing it's a wonderful project.

LORELEI: Yikes!

ROBERT: You said it. So, my character Carno survives the fire, and later on, he's in the hospital all wrapped up in bandages. You can see one eye, and there's stuff leaking through the bandages—it's just really grotesque. So I'm lying there, all wrapped up and nasty-looking, and something just got into me. I sat up and started singing Al Jolson

songs. Everybody just busted up. That was kind of a highlight!

LORELEI: (laughs) What are you doing next?

ROBERT: I just got a starring role on "General Hospital." The character's name is Joe Scully. He's a smooth, classy operator.

LORELEI: That's great! Is there anything more you'd like to add?

ROBERT: Just that it was a pleasure to work with Peter Maris again. I've had the pleasure of working with him on several films, and he's a wonderful director, and charming, and just a kind human being. Mark Seibert was wonderful, and Roberta, and Bill Crow, and all the technicians—everyone that worked on the project was so helpful and so caring.

LORELEI: I'm glad it was such a positive experience for you! Would you want to work on an interactive project again?

ROBERT: Of course!

V. Joy Lee
"Harriet"

LORELEI: Everyone says your character, "Harriet," was one of the most colorful in the game. Could you tell me a little about her?

V. JOY: Harriet is sort of a vagrant, I guess you'd say. She's a little nuts. She is interested in the occult, foretelling the future, all that sort of thing. That's very much her forté. She's a little pushy. (laughs) She tries to get what she wants when she wants it, but she's goodhearted.

LORELEI: What was your acting experience prior to working on *Phantasmagoria*?

V. JOY: I'm mainly a stage actress. I've done a lot of theatre in Atlanta and Seattle. I was in an episode of "Northern Exposure" recently...I've done a few industrial films, too.

LORELEI: What was your favorite production?

V. JOY: Let's see...there've been a couple. One that I just did on stage for Christmas was "The Salvation of Iggy Scrooge," which was a rock `n roll version of "A Christmas Carol." I played Mrs. Cratchett.

LORELEI: Cool!

V. JOY: That was a lot of fun. I've also done a stage project called "Hamlet: The Musical," where I played Ophelia. That was fun. I'm really interested in music stuff.

LORELEI: Do you sing?

V. JOY: I do. I play the piano and the drums, too.

LORELEI: A woman of many talents! Any interesting anecdotes about the filming of *Phantas* that you'd like to share?

V. JOY: One thing that was really fun was shooting my death scene. (laughs) I get killed in a really grisly way—I won't give it away, but Cindy, the makeup person, had to put a cap over my head, and then cover it with mortician's wax to make it look all bumpy. I was getting mortician's wax out of my hair for the next two weeks! Anyway, I have this very funny picture of myself lying on the ground, in my full death makeup all covered with blood and a big grin on my face!

Harriet is sort of a vagrant, I guess you'd say. She's a little nuts.

LORELEI: Anything else you'd like to add?

V. JOY: The people were great. What a fun group. Also, it was very interesting learning to work with the blue screen. I'd never done that before. It was very different from stage acting, that's for sure!

LORELEI: What are you currently working in?

V. JOY: I'll be starting rehearsal on a play called "Mr. Universe" on March 13 (1995). I play the crazy lady next door...kind of like Harriet!

Steven Bailey
"Cyrus"

LORELEI: What have you worked on prior to this project?

STEVEN: I've been a working actor in Seattle for about three years. I've done mostly stage work, but some commercials, television, and independent films. I also did some industrial films for the Navy.

LORELEI: Tell me a little bit about the character you played.

STEVEN: He's this great big vagrant named Cyrus, who lives with his mother in Don and Adrienne's barn. He's not the brightest guy around. In fact, he's pretty dumb. (laughs) I had a great old time doing that.

LORELEI: What were some of your favorite things about playing the character?

STEVEN: I got to work with the animals, and that was great. There was this cat—actually, it was played by two cats—and Cyrus was fascinated with it. There were some scenes where I was supposed to be teasing the cat; poking at it with a stick, things like that. I'm the biggest animal lover around, and I didn't want to do it! I was worried about

scaring the cat or something. It was being supervised by professional trainers, though, and they kept assuring me that the cat wouldn't mind at all. As a matter of fact, he didn't! We were still buddies after the shot. (laughs)

LORELEI: Your role was pretty physically demanding, wasn't it?

STEVEN: Yes. Cyrus is supposed to be almost superhumanly strong. There was this one scene where I was supposed to be chopping wood, just to show off Cyrus's potential strength. Well, technical things kept going wrong with the shot, and we had to do it over and over and over

again! I chopped wood almost all day long. After a while, it was almost comical. Boy, was I sore the next day!

LORELEI: Had you ever worked with a blue screen before?

STEVEN: No, that was really different. It took some getting used to. I mean, you're supposed to be looking at something in the background, and you're looking at nothing at all! It was weird to be supposedly sitting in a chair, but really sitting on a blue cube. In a lot of scenes we were supposed to be in a forest, surrounded by trees, but we were actually in this blue void. We just had to imagine the woods. There was a screen set up where we could see ourselves in the virtual set. That was pretty cool.

...we were supposed to be in a forest... but we were actually in this blue void.

LORELEI: What are you working on now?

STEVEN: I'm continuing my education at the American Conservatory Theatre in San Francisco.

LORELEI: Would you want to work on another multimedia game?

STEVEN: Sure! As long as there isn't any wood chopping involved... (laughs)

WEB OF FEAR: PROGRAMMING A NIGHTMARE

All that amazing acting, music, art, and special effects don't just put themselves together. Much like Frankenstein's monster, they must be stitched together. But the programmers don't work with anything so crude as flesh and blood and bone. They use code, intricate spider webs of mathematics and logic that pull the game together as if by magic. I spoke with veteran Sierra programmer and project manager Mark Hood about the experience.

LORELEI: Can you tell me what it's like to lead a programming team on a project this size?

MARK: The lead programmer's position for a product like *Phantasmagoria* is more organizationally intensive than that of any game Sierra has ever produced before. Most games have between 80 and 100 background pictures, while *Phantasmagoria* has well over 1,000. Each "scene" in the game, which is like a scene in a movie, is coded into what we call the script, which is a complex sequence of actions. Each script is triggered by the user interacting with the game.

Most games have between 80 and 100 background pictures, while *Phantasmagoria* has well over 1,000.

LORELEI: That sounds like a painful amount of work. On top of all that, you had to deal with CD management issues, right?

MARK: Yes. The CD resource management is a major factor. Many of the scenes in the game could happen in any of a few different chapters; thus, to prevent the user from having to swap CDs, the video elements, background, and code will often have to exist on several different CDs.

LORELEI: That's a major difference between this game and some other CD products out there. You'll never have to swap

CDs in the middle of a chapter.

MARK: Right. We worked really hard to achieve that, but we thought it was important. However, we found that we did have to do a separate disk swap in the middle of chapter 7.

LORELEI: (laughs) I'm sure everybody who remembers the bad old days of floppy disk swapping will be eternally grateful! It must have been hard to get all that video down onto the disks you had available.

MARK: It was. This game required a lot more polishing and fine tuning of positions, because of the number of video elements. There were over twenty two-hour Beta SP video tapes that had to be edited down to fit the actions of the game. Also, the 3-D rendered objects had to be put into the video files, sometimes frame by frame. Choices had to be made between desired frame rate, data transfer rate, and desired resolution of the video elements.

LORELEI: Sounds like a headache to me!

MARK: Yup. Especially because timing was so critical due to the movie-like nature of the scenes. We had to make use of times when the player wasn't interacting with the game, like when they first walk into a room, to quickly load up the next likely scenes.

LORELEI: Wow. Was it all worth it?

MARK: Just take a look at it. You tell me!

Well, since the end result is an eye-popping gorgeous, tense, dramatic, and downright petrifying game unlike anything you've ever seen before, I guess it was worth it!

TAMING THE BEAST: THE PROJECT MANAGER'S MONSTROUS TASK

PHANTASMAGORIA'S IN-HOUSE PRODUCTION TEAM (Standing left to right) Vana Baker, Mark Hood, Daryle Smith, Robin Bradley, Ken Prugh, Doug Oldfield, Robin Braze-Phanco, Chris Carr, Travis Leonard, Adam Bentley, Dave Artis, Desi Hartman, Darvin Atkeson, Bryan Waters (Sitting left to right): Brandee Prugh, Andy Hoyos, Dana Moody, Maria Fruebe

Creating a multimedia game is like performing a symphony. Every element of the orchestra is as important as the next. But in order for the music to come out in a perfect tapestry of sound, someone has to hold it together, coordinate the instruments, and make sure everything happens when it should. In the symphony, it's the conductor. On a multimedia project team, it's the project manager. This is what Phantasmagoria *project managers Mark Hood and Mark Seibert had to say about their roles in the game:*

QUALITY ASSURANCE TEAM: (left to right) Scott Howell, Bill Davis, Jr., Jillian Leonard, John Cunney, Dan Wollard, Doug Wheeler, Mike Pickhinke, Sharon Simmons, Mike Jones, Steve Deckert

LORELEI: You've both managed projects at Sierra many times before, but I get the feeling that *Phantasmagoria* was something entirely new to you. Am I right?

MARK H: Yes. Managing *Phantasmagoria* has been much more of a technical and managerial problem-solving job than I ever envisioned. When you're dealing with innovations like you'll see in this game, you never know what to expect. There was also a fair amount of managing outside resources, which, up until this project, had been a pretty minor consideration. Keeping outside art contractors up to time schedules and keeping the studio on track have both been very large tasks.

MARK S: *Phantasmagoria* was my first experience dealing with outside resources. The scope of the project was so immense that we

FOLEY AND SPECIAL SOUND EFFECTS: Rick and Kelli Spurgeon

realized early on it could not be done entirely in-house. Learning to deal with Hollywood agencies, actors, directors, animal handlers, special effects houses, etc. added a whole new level of complexity to the project.

LORELEI: This project is so different for Sierra in so many ways. Were there technical and production issues you'd never dealt with before?

MARK H: We had to think through a lot of tools issues dealing with making video into a computer game. Cleaning up halos and editing the original video footage were actually the small jobs. Mixing in, frame by frame, the rendered images of doors, drawers, chairs, etc. into the video footage was a very large task. We have over 100 scenes where that was necessary.

Managing the team's twelve artists was a challenge. Each artist has his or her own specialty. Tracking and coordinating their efforts was a major deal.

MARK S: *Phantasmagoria* was the first Sierra game that we scripted like a movie. Converting our standard adventure game script into this more familiar format was difficult, but it paid off, because the outside movie and TV people we dealt with ended up with a script that they could read and understand.

LORELEI: Was it difficult to try to merge the world of software entertainment with Hollywood?

MARK S: Yes. Bridging the gap between Hollywood inactive to Sierra interactive was a learning process that happened to all parties involved. It was a little rough at first, but by the time we were four weeks into shooting, we (the Hollywood people and Sierra staff) had come to find a common language and had a greater understanding of the process. (smiles) And each other.

And there you have it. Art, actors, film makers, music, programming, project management – the elements that make up Phantasmagoria. *The skeleton, if you will; the flesh, blood, viscera, and skin. But which of these, you're wondering, is the heart of the creation? All of them. The heart of* Phantasmagoria *is the combined efforts of an army of talented people, the sweat, the tears, and the love of the industry's best.*

SELECTED EXCERPTS FROM THE DIARY OF ZOLTON CARNOVASCH

This, the only authenticated personal journal of the famous 19th-century illusionist, was discovered at an antique store in London by Dr. Winston Wolfton of the Leyendecker Museum in 1929. Dr. Wolfton, a professor of abnormal psychology as well as French decadent literature, stated that "This journal is the most tragically explicit illustration of a man's descent in to madness ever put to paper." On the other hand, noted demonologist Professor M. Marano has declared it to be proof of the existence of demonic possession. The Carnovasch journal has been the center of controversy between metaphysicians and scientists for the past 65 years, but there is one thing that remains a mystery to all parties. No one has yet to discover the origin of the enormous bite marks on the journal's leather cover. The dentition is certainly not human, nor does it match any know creature of the earthly animal kingdom.

December 13, 1888

I awakened this morning with the realization that I am the luckiest man alive. I looked into the eyes of my beloved Hortencia, kissed her soft and smiling mouth, and knew joy. I am smiling even now, as I look around myself and remember. Here I am, in the house of my dreams, the house I dared to imagine in my wildest fancy, and then make real. I have kissed my sweet children goodnight; my angelic baby Sofia, and Malcolm, my brave little man. I can still smell their sweet breath on my face as I wait for Hortencia to come to my bedchamber. We should be rehearsing for the performance tomorrow, but tonight my mind is set upon love. As I said, I am the luckiest man alive.

December 14, 1888

The performance went well. The audience was amazed, astonished, terrified and delighted. Every trick, every illusion went without a hitch. Why, then, am I seized with a sudden melancholy?

As I looked out into the audience, into their smiling, wide eyed faces, I remembered a performance not so long ago at Our Lady of Compassion Orphanage. I remembered Malcolm, so tiny, watching with rapt attention that belied his tender age. I remember walking among the boys after the show, swirling my cloak, flashing my eyes, and living up to their expectations as best I could. Some of the boys cowered, some gaped, some giggled. And then there was Malcolm. He smiled up at me, all innocence and wonder, and held out his chubby arms. "Mad-zik," he said. "Mad-zik."

But it is not magic I create. It is lies. Can I truly make a woman levitate? Can I vanish in a puff of smoke? Can I change water to wine, and back again? No. It is not magic I perform. It is deception.

December 15, 1888

Blast and damn. I cannot seem to rid my mind of these morose fancies. It was a dismal day, dark and gloomy, with a steady, howling wind which caused the shutters to pound at the windows like the angry souls of the dead. In order to raise my spirits, Hortencia made us a picnic luncheon, bless her playfull heart, which we enjoyed as a family in the perpetual summer of the greenhouse.

As I played with my little Sofia, I couldn't keep from thinking of my own precious baby sister. Little Katya, dark-eyed angel. How I loved that child. My beautiful mother died giving birth to baby Katya. That cherub, that sweet baby girl was all I had left of Mama. I was only a child myself, but I protected her as if I were a wolf guarding my pup. I carried Katya about with me, although my skinny arms could barely hold her dumpling body. She would pat my cheeks, calling me "dear brother," in her bell-like infant's voice. I was nine years old when she died in her crib. There was no reason for it, no explaination. One day my

precious one was a living, giggling poppet, the next, cold clay. I thought I would die of grief.

Thinking on this, I held Sofia so tight to me that she whined to be let down. I will never let anything happen to her. Never.

December 20, 1888

My black mood continues. It rained today, all day long, and the constant patter of the raindrops drove me to distraction. Malcolm begged me to teach him some magic, again and again, until I finally relented and taught him a simple handkerchief trick. He was delighted when I demonstrated it to him, but when I showed him the secret, a light went out in his eyes. He learned the trick, and performed it to the best of his childlike abilities, but I could tell that he harbored a deep disappointment. It was not real magic I showed him. Not real at all. I began to feel I had betrayed the boy. Not the way my father betrayed me, not by any means. But betrayed, none the less. What am I to do?

January 15, 1888

Joyous day! I received a letter from one of my old carnival acquaintances, a talented fakir and sword swallower know as Krishnan. Krishnan told me news of my dear friend Jeremiah, who had been abroad in Egypt for the past several weeks. It seems that Jeremiah has come into possession of an exceedingly rare book--a book which Krishnan felt I would have a great interest in obtaining. As I read the missive, my heart began to pound. I have heard of this tome before. It is a book of ancient rituals, and it is said to be the one true link to the spirit world, the arcane grimoire that will allow a man to learn the true ways of magic. I wrote a letter to Jeremiah immediately, offering to buy the volume. I must have it! If I could posses and control genuine magic, if I could teach its wonders to my beloved son, my life would be complete.

January 18, 1888

I have done nothing for the past three days but think upon Jeremiah's book, and the things I might do with it. I realize that true power is a dangerous thing, but I know I am capable of controlling it. Every day I am without magic, every day that I am a mere illusionist, to be blunt, a fraud, I feel less and less complete. My old master Rejah the Magnificent, the finest illusionist who ever lived, once told me a tale of such strangeness and such mysticism that I wanted to disbelieve it, but I felt in the very center of my soul that it was true. He spoke of a time when gods roamed the Earth alongside men, dazzling in their beauty, awesome in their wholeness, their Completeness. It was possible then, he said, for a mere man to become Complete by cleaving his soul to a godly spirit. In becoming one with the Divine, a mortal might become a Complete being, and reach true enlightenment. I have a feeling, a feeling which starts in the very marrow of my bones, that this book might be the key to my Completion.

January 21, 1888

I grow mad with impatience! Each day I await my friend's reply to my inquiry, my desire for that book grows stronger. My temper has been short of late, I am ashamed to say. When I close my eyes, I can feel the book beneath my hands, smell the ancient leather of its cover, slide my fingers over crackling parchment. I feel its power flow from the ink into my blood, and I gasp with pleasure. Let me hear from him soon!

January 24, 1888

Happy day! Jeremiah has agreed to meet me in Paris! I expect he will demand a princely sum for the book, but I don't care a whit. No price is too dear to pay for enlightenment. For such power . . .

February 13, 1888

The book is mine. Instead of the surging joy I expected to feel, my heart is troubled with doubt. Oh, seeing it for the first time, touching it, knowing its secrets were mine to unfold, that was incombarably exciting and wondrous. But I must admit I found my entire encounter with Jeremiah to be quite unsettling.

We agreed via a series of messages to meet for dinner the night before our performance in Paris. He was most secretive, insisting that we dine in his hotel suite instead of at one of Paris's delightful and famous restaurants. I felt a bit upon, but my entire focus was that book so I quickly agreed. When I arrived at Jeremiah's door, I was breathless with excitement. When he opened that door, greeting me in a rustling whisper, bidding me to enter his darkened chamber, I was breathless with shock. He was thin and gaunt, a pale shadow of his former robust self. His twinkling blue eyes had a dull, miserable cast to them, almost like the eyes of a dead man. His hair was lank and unkempt, and his collar unfastened. He looked not a bit like the dandy, devil-may-care gentleman that I knew in earlier, happier

days.

He kept the book in a great wooden box, with a massive lock upon it worthy of a pirate's treasure chest. When he produced the tome for my inspection, his demeanor was quite strange. He seemed at once anxious to sell me the book, and reluctant to let it go. He kept giving me the strangest looks -- at once sad and strangely greedy. He watched me, his dulled eyes turned to blue witch-fire as I opened the book and began to read. My Latin was a bit rusty, at first. I thought I might be reading incorrectly. Alas, I was not. This book does indeed hold the secrets of magical power... but they must be obtained by harnessing the darkest forces imaginable. Any man who would know true magic must first enslave a demon from the darkest depths of Hell. For a moment that seemed to stretch into eternity, I was tormented by indecision. I nearly sprang to my feet and fled Jeremiah and his book and his gloomy hotel room, leaving them behind, never to look back. But I could not. I paid him the money, which he took from me as if I were Caiphas paying him thirty pieces of silver for the betrayal of Christ. I did not stay for dinner. I made a pitiful excuse, clutched

the book to my chest, and left as quickly as I could. I could feel Jeremiah's dead eyes boring into my spine, and somehow, I felt as if I had just escaped a house of plague.

I do not remember much of my performance the following day. I went through it like an automaton, completing my dark little tricks flawlessly and without passion. Jeremiah's act was manic and frightening, with an air of tragic desperation which the crowd devoured like sweetmeats. I could scarcely bear to watch.

Now I am home again. My family has gone to bed, and I am alone. Here I sit, writing these words, with the book in my lap. I run my hands over the cover, at once fascinated and repulsed. This is profane, heretical stuff, and it frightens me. To dabble with the powers of Darkness is to risk one's immortal soul. Still, the lure of real knowledge is a strong one. Like Adam before the apple, I am tempted. Sorely tempted. Dear Lord, give me strength, and guide me.

February 15, 1888

It can be done. I am sure of it. Does not the Bible say that faith and righteousness will triumph over evil? I will conjure that fiend, and I will bend him to my will. I had nearly given up the idea, until, quite by accident, I opened up an old trunk and found my Talisman. It is smooth and cool, carved of green malachite the color of a stormy sea. Tiny magic symbols are etched into its surface, silently speaking words of power and holiness. My mother placed this talisman into my tiny hands the night I was born. It is old magic, older than the gypsies, and stronger than any modern man might dare to suppose. With it to protect me, I can face any fiend that Hell might care to spit up.

I must prepare my secret chamber with all the trappings of faith; crucifixes, myrrh, holy water. Hortencia must know none of this. She is too innocent to be stained by the taint of deviltry; her delicate constitution could not stand it. Poor darling. I realize that she does not love our home as I do. It is comfortable, luxurious, even, but I know she finds my taste in architecture a bit macabre. The dear

girl would never say as much, for she loves me, but a husband knows these things. That is the reason I never told her of my secret chamber-- I did not want to unsettle her more. I will leave her to the tropical beauty of her greenhouse, to the plants which flourish and grow strong and lovely under her touch. I have wild and dreadful work to do.

February 16, 1888

Tonight. I shall do it tonight. I have been to the chapel, and there I prayed like I have never prayed before. I pleaded with the lord my God for protection, entreated Him to keep me safe from any taint of evil. With the beautiful Carnovasch family bible in my hands, I felt such strength and such serenity. I feel I have made things right with the Heavenly Father. I have kissed my children, and said a prayer for them, just in case. I have held Hortencia to my heart and confessed my love, so that she will know it if she never again sees me in the flesh. "Silly," she said, I know you love me. I love you too, my husband." With those words burning in my heart, I will steal down the stairs to my destiny. When I next write in this journal, it will be the writings of a true magician.

February 17, 1888

What has happened to me? If only I could remember. I am ill, so ill. My brain burns with fever. I remember, as if it were a terrible dream drawing the circle on the chamber floor, sprinkling holy water about its perimeter to ensure that no foul thing might enter it. I remember draping the altar in silk the color of blood, and donning robes of the same sanguine color, red robes with black magic symbols embroidered upon them in thread made from the black, flowing locks of Egyptian virgins. I remember lighting the black and the myrrh, breathing in the bitter incense like the breath of a dying angel. I remember chanting the incantation, my beloved mother's amulet suspended over the unholy book

"Come into this talisman, O spirit of darkness, mighty Asteroth, I command you, and fill this stone with your rage..."

By all that is holy, the talisman grew chill in my hands. I began to tremble, but still I chanted, louder and louder still.

"Fill it with your sulfurous powers..."

A vapor, noxious and yellow, began to rise from the book. My heart hammered so that I thought it would leap from my chest.

"Spend your rage upon it..."

There was a rush of wind, cold and foul as the grave. My voice rose to a scream, but I could barely hear myself over the howling of the hellish wind.

"Those powers I will assume. I command you!"

I shrieked the last words of the spell and suddenly there was heat, and sulfur, and blinding orange flame. Then it was there. A thing from my darkest nightmares, indescribable in its monstrosity. I recall only bits of the thing; teeth like daggers, scaly, rippling skin, razored claws. And the eyes... Why can't I remember its eyes? It was there, directly before me, and my faith was shaken to its foundations. Never in my life had I felt such evil, such hatred, such murderous rage as was emanating from the horrific thing before me. A low moan slid from my lips, unbidden. "Oh no," I whispered. "What have I done..."

And the fiend lunged for me.

I remember the scream that ripped from my throat as I recoiled. Then I remember nothing. I awakened in the theatre, sleeping on-stage like a drunkard. The first thing I felt was pain, an incredible, searing pain in my

head. I stumbled from the theatre, crying out for Hortencia. Then I fainted once more. I feel sick, inside and out. I want to wash, but I feel I can never be clean again. What have I done? What have I done?

February 18, 1888

My body is ~~wracked~~ wracked with spasms. My head feels as if it might burst. I fear I am dying. My poor Hortencia, my poor babes. Who will take care of you?

March 5, 1888

When I look over my journal entries of the last fortnight, I burn with shame. How could I have been so foolish as to think real magic exists? Surely my brain humours must have been affected by the influenza which has kept me abed for the past seven days. I am much better now. I see with clear eyes how ridiculous my activities were. That dreadful nightmare about the demon still haunts my sleep, but I know now it was only a nightmare. I am still weak, and require much rest. If only Hortencia would stop Sofia from crying!

April 16, 1888

Malcolm pestered me all day today to teach him a trick. I showed him a charming illusion involving coins. He whined that he could not do it, that his fingers weren't long enough. When I started to teach him something else, he began to cry, saying he wanted to know real magic. I looked at him, and for a moment, I wanted to strike him. He doesn't know how lucky he is.

I think of how it was for me after father brought me to America from our tiny village in Hungary, promising a new life for both of us. Liar. Betrayer. I don't believe a full month had gone by before he dove into a bottle of cheap whiskey, never to emerge again.

At first, I went hungry. I was twelve years old. I was in a strange country, I could not speak the language, and I had no skills, beyond chopping wood, milking cows, and harvesting grain. A great deal of good that did me, in the heart of savage, decadent, ultimately urban New York. I tried begging, for a time, and when that failed to fill my belly, I turned pickpocket. I found I had an uncommon skill at this venture, a rare dexterity of the hands that made me quite a successful thief. It broke my heart. It went against everything Mama

had ever taught me, and I was forced into it by my own father. How could he. How could he.

I think I would have ridden a downward spiral into the life of a common criminal, if I hadn't had the great good fortune to attempt to pick the pocket of one Rejak the Magnificent, master illusionist. Of course, he caught me. There was nothing that escaped his eagle eye, his nimble hand. But for some reason, he liked me. Rather than turning me into the police, he took me home with him, fed me, clothed me, and began to teach me magic.

He and his motley, boisterous, wonderfully unconventional troup of performers became my family. My true family. Not like my mother and sister, who left me. Not like my father, lying face down in his own vomit, unable to recognize his own son much of the time. I cannot believe that I was foolish enough to continue bringing him food and cleaning him up, day in and day out, until the day he died on my 17th birthday. I couldn't have asked for a finer present.

I ask you, did Malcolm have to suffer any such indignities, such hardships? No! I look at Malcolm's face, red and ugly with tears, and I feel such a surge of anger.

Ungrateful little wretch –

May 3, 1888

When Hortencia brought me breakfast this morning, she had dirt under her nails. Can you imagine? I was appalled. It was like being served by a gravedigger. When I pointed it out to her, she laughed, and said she had been working in her garden. I couldn't stop looking at her hands. I leapt up from my chair and siezed her, dragging her to the wash basin, scrubbing her fingernails again and again until they bled. Who knows what horrid animalcules live in dirt and moss. She could have killed me. Foolish woman!

June 20, 1888

I dreamed of Katya last night. She was speaking to me. There was something she wanted me to do, but I couldn't quite understand her. It was as if her voice were coming from under water. When I reached for her, she vanished, like a wisp of smoke. I had tears on my face when I awakened. Dear God, I have the most painful headache. Damn it all, where is Hortencia? Probably grubbing in the dirt, or praying like a fallen nun in the chapel, which seems to be her latest mindless obsession. My head! If Sofia doesn't stop crying, I fear I will jump out of the window.

July 8, 1888

It is hot, so wretchedly hot! A miserable day for physical work, but I am happy with my accomplishment nonetheless. I have bricked up the chapel. Hortencia shrieked like the harpy she is, clawing at my arms, but she could not stop me. The miserable God-soaked place is sealed away. "Why?" she sobbed, falling to her knees. "Why?" I told her she spent far too much time there, that I didn't marry her just so she could become a dour, scripture-spouting Mother Superior. Crying, she fled to her greenhouse. Silly cow. What I told her wasn't entirely true, of course. The very presence of the chapel had begun to rankle me, to eat away at my peace of mind like a rotten tooth. I don't know why, nor do I care. I have put it from my sight.

August 3, 1888

Hortencia and that damn garden! She's out there most of the day, digging in the dirt like a dog. She smells of dirt. There are streaks of green on her frock. Just looking at her makes me ill. I watch her sleep, and I envision vines, slippery green trailers growing from her eyes and ears, erupting from her mouth and nose. She is more like a plant than a woman,

October 12, 1888

What the hell is wrong with everyone? Malcolm has been slinking around me like a kicked puppy. It infuriates me to see him acting that way. Sofia cries constantly, because her mother prefers orchids to the company of her baby. The servants act as though I will bite them, for the sole reason that I hit my coachman with his horsewhip once or twice. He deserved it. My sleep is tortured with nightmares. Katya, cherub no more, appears to me every night. Her eyes glisten black, her tiny mouth is lined with needle sharp teeth. She took my mother. What more does the infernal imp want of me?

December 24, 1888

Oh God. O God. I know what Katya wants me to do. It is unspeakable. Unthinkable.

January 18, 1889

Sofia cried all day long. At first her squeals were like insects, nibbling at my ears, distracting me from my work. Then they were rats chewing at my brain. Finally they bored into my head like the spears of Shiva [illegible] and I screamed myself. I screamed and screamed and screamed. Hortencia heard me all the way in the greenhouse, and ran into the nursery, calling me a madman. There were vines growing behind her eyes.

February 16, 1889

I am calm. I understand everything now. Katya will not let me rest until I have done what she asks of me. It's all right, though. It's not a bad thing. Sofia wants it to happen. That is what she has been trying to tell me with her incessant crying. A sense of serenity is washing over me, cooling my thoughts, cold like the silk of the pillow in my hands. Either way, they will both leave me alone soon enough.

Game Credits

Designed and Written by

Roberta Williams

Story by

Roberta Williams
Andy Hoyos

Director

Peter Maris

Producers

Mark Seibert
J.Mark Hood
Roberta Williams

Art Director

Andy Hoyos

Game Directors

Roberta Williams
Andy Hoyos
Mark Seibert
J.Mark Hood

Lead Programmer

Doug Oldfield

Musicians

Jay Usher
Mark Seibert

Movie Sequences Scored By

Mark Seibert

Opening and Closing Themes

Consumite Furore (Opening Theme)
Written by Mark Seibert
Performed by Mark Seibert
The CSUF Concert Choir
Conducted by Dr. Gary Unruh

Take a Stand (Closing Theme)
Wrtten by Mark Seibert
Performed by Mark Seibert
Mike Berkowitz - Bass
Paul Thaxter - Drums
Jacqueline Goodwin - Lead Vocal

Both recorded at Maximus &
Engineered by Jeff Hall

Choir on Movies

"The Esoterics"

Additional Music by

Neal Grandstaff

Quality Assurance Lead

Robin Bradley

Video Production

Sierra Studios
Video Production Supervisor:
Bill Crow
Lighting and Camera:
Randy Littlejohn
Assistant Lighting and Camera:
Robert Ballew
Craig Denny
Ultimatte and Video Engineer:
Robert Koeppel
Stage Manager:
Robert Ballew
Property Master:
Craig Denny
Best Boy:
Chris Williams

Cinematographer

Gerold Wolfe

Video Post Prodlouction

Sierra Studios
Video Post Production and Visual Effects Supervisor:
Bill Crow
Video Editing:
Peter Maris
Additional Video Editing:
Bill Crow
Assitant Video Editors:
Robert Koeppel
Ron Lawson
Video Compositing and Effects:
Bill Crow
Digital Compositing and Effects:
Robert Koeppel
Additional Digital Art and Effects :
Linda Lubken

3-D Environments

Designed by
Andy Hoyos
Modeled by
Kronos
Kim White
Brandee Prugh
Brian Judy
2-D Adaptations
Dana Moody

2-D Art Coordinator

Ken Prugh

SGI Animations, Renderings and Effects

Kronos
Kim White
Brandee Prugh
Brian Judy

Cast

Victoria Morsell as Adrienne Delaney
David Homb as Don Gordon
Robert Miano as Carno
Taylor Bernard as Marie
Steven Bailey as Cyrus
V. Joy Lee as Harriet
Stella Stevens as Lou
Hoke Howell as Harv
Douglas Seale as Old Malcolm
Devon Myers as Young Malcolm
Lillian Chauvin as Ethel
Christine Armond as Hortencia
Holly Chant as Victoria
Wanda Smith as Regina
Dana Moody as Leonora
Karl Neimiec as Mike

Kronos

Producer - Stanley Liu
Art Direction - Albert Co
Entity Modeling and Animation - Albert Co
3-D Motion Control Composites - Francis Co
CG Modelers / Animators
Stanley Liu, Albert Co,
Mohammed Davoudian,
Francis Co, Lisa Kim
Dallas Good, Andy Koo
Darrek Rosen
Software Support - James T. Tomasko

Art and Video Post Production

Dana Moody
Darvin Atkeson
Maria Fruehe
Desi Hartman
Robin Braze-Phanco
Travis Leonard
Ken Prugh
Daryle Smith
Frankie Powell
Richard Powell
Don Waller
Tony Hernandez
Barry Smith

Animation Editing

Ken Prugh
Travis Leonard
Daryle Smith
Robin Braze-Phanco

Programmers

Doug Oldfield
Dave Artis
Vana Baker
Adam Bentley
Chris Carr
Carlos Escobar
Bryan Waters

Additional Programming

Sean Mooney
Steve Conrad
Michael Lytton
Kerry Sergent
J.Mark Hood

QA Configuration Testing

Michael D. Jones
Steve Deckert
John Cunney
Sharon Simmons
Douglas Wheeler
John Trauger
Lynne Dayton
John Ratcliffe
Bill Davis Jr.
Roger Clendenning
Scott Howell
Mike Pickhinke
Jillian Leonard

Additional QA

Robin Bradley
Dan Woolard
Mike Brosius
Joe Carper
Marsha McCarty
Cindy Romero
Paul Trowe
Dan Peters
Mark MacKay
Scott Conventon
Michael Chong
Scott Multer

Off Site QA

Dave Steele, *Dynamix*
Gary Stevens, *Dynamix*
Andrew Binder, *Dynamix*
Scott Gilbert, *Dynamix*
Dan Hinds, *Dynamix*
John Wolf, *Dynamix*
PCTest Incorporated

Beta Test & Coordination

Gary Brown, *Technical Support/Beta*
Beth Quintanna, *Technical Support/Beta*

Foley/SFX

Rick Spurgeon
Kelli Spurgeon
Mark Seibert

Latin Translations

Bruce Thornton

Audio DNR

Maximus Studios

Additional Audio

Tim Loucks
Maria Fruehe
Desi Hartman
Daryle Smith
Bill Davis, Jr.
Jay Usher

Movie Special Effects

The Character Shop

Animals Handled by

World Wide Movie Animals

Motion Control

McCloud Productions

Makeup Artist

Cindy Jordan

Movie Audio

MacDonald Recording

Systems Programmers

Larry Scott
Ed Critchlow
Dan Foy
Ken Koch
Terry McHenry
Chris Smith
Greg Tomko-Pavia
Mark Wilden

Casting Agencies

Rothfield, Ryan and Roth
Bressler and Associates

Casting Directors

Peter Maris
Mark Seibert

Special Thanks to

Chris Braymen
Steve Conrad
Neil Matz
Sean Mooney
Robin Kleeman
Sunny Maris
Micrografx® for Picture Publisher®
Fresno Flats Historical Society

Strategy Guide

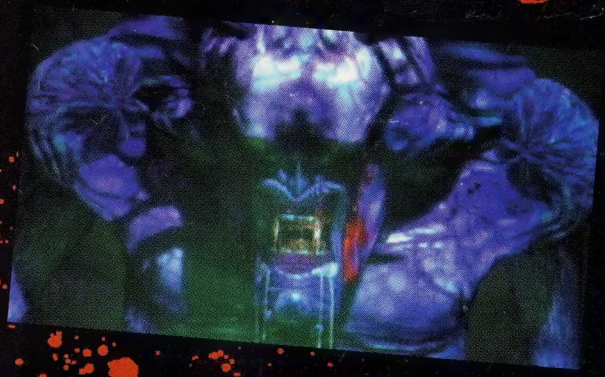
Written by: Lorelei Shannon
With Additional Materials by:
Susan Frischer
Roberta Williams
Designed by: Lori Lucia
Carno's Diary Calligraphy:
Lorelei Seifert
Special Thanks to:
Leslie S. Balfour
Stacy Mangum

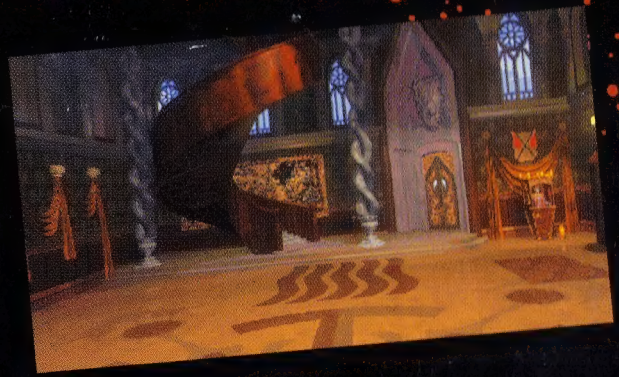
NOTES

Notes

Notes

I feel its presence, icy fingers upon my throat.
I hear its eerie sounds, unsettling my every thought.
I try in vain to slumber, my reveries gripped by violent terror.
My only salvation, the shock of awakening.
Something is very, very wrong here.





Within these pages lurk solutions to the toughest puzzles, tricks to escape the most dangerous traps. *The Official Sierra Insider's Guide* features:

- Detailed hints and solutions for every puzzle
- A complete walk-through of the game
- A catalog of inventory items and where they are found
- Maps of all the regions of *Phantasmagoria*
- A "Did You Try" section so you don't miss a single fright

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- Interviews with the stars of *Phantasmagoria*
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The world of *Phantasmagoria* is beautiful and terrifying, rich and complex. Only with *The Official Sierra Insider's Guide* can you be assured of experiencing it all. If it's more than you can handle, don't say we didn't warn you...

Author Lorelei Shannon is the designer of Phantasmagoria II: A Puzzle of Flesh, coming in 1996.

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